



Through Our Eyes -Understanding Contemporary First Nations, Métis and Inuit Voices

Grade 11 NBE 3U

in partnership with
ONTARIO ENGLISH
Catholic
Teachers
ASSOCIATION

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Cover Photo from
EOCCC Video with Danté Mitchell
[Dante Mitchell - Its a Way of Life](http://www.eoccc.org/videos.html)

***This resource is accompanied by video segments that can be found by
visiting <http://www.eoccc.org/videos.html>.***



Through Our Eyes – Understanding Contemporary First Nations, Métis and Inuit Voices

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OVERVIEW

Through Our Eyes – Understanding Contemporary First Nations, Métis and Inuit Voices

provides the viewer with video segments to support the Grades 11 First Nations, Métis, and Inuit Studies curricula. Information is presented on First Nations, Métis and Inuit cultures, contemporary issues and how the First Nations, Métis and Inuit define themselves, their communities and their visions of the future. At the grade 11 level, contemporary authors and a film director share their experiences and perspectives through their comments, thoughts and reflections.

These video segments are designed to be a springboard for additional discussion, writing and research. The accompanying manual will provide a number of ideas for implementation in the classroom. It is our hope that the content enriches and supports your work.

Throughout this DVD the viewer may notice an underlying theme; the important role that Mother Earth plays in the lives of the First Nations, Métis, and Inuit people and the on-going desire to make our world a better place. Chief Dan George captured this philosophy of life when he wrote –

“The beauty of the trees,
the softness of the air,
the fragrance of the grass,
speaks to me.

The summit of the mountain,
the thunder of the sky,
the rhythm of the sea,
speaks to me.

The strength of the fire,
the taste of salmon,
the trail of the sun,
and the life that never goes away,
they speak to me.
And my heart soars."



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Tracey is a Mohawk filmmaker whose work focuses on modern interpretation of identity issues.

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Mosha Folger:

Mosha, an Inuit rapper, spoken word artist and author, uses his talents to share his culture.

[Link to EOCCC Video - Mosha Folger](#)

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Tomson Highway:

Tomson is a Cree novelist, playwright and children's author who discusses the art of writing.

[Link to EOCCC Video - Tomson Highway](#)

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John, a professor from Carleton University, talks about the importance of language preservation to the Indigenous peoples.

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Note: *The following activities have been created by teachers who are sharing their ideas for classroom implementation; however, each teacher needs to preview the websites suggested for appropriateness for their students.*

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Grade 11 – NBE 3U

Through Our Eyes – Understanding Contemporary First Nations, Métis and Inuit Voices



A protocol to use for any of the discussions or debates suggested in this document:

[Talking Circle](#)

N.B. You may consider contacting your local Indigenous Board Lead to contact a Knowledge Keeper to seek permission before creating your own talking stick.

Create a Talking Stick

The teaching of the Talking Stick is an exquisite example of the combined sacredness of the Talking/Teaching Circle. The Talking Stick is a symbol of respect for the thoughts, stories and individual histories of each member participating in the circle.

Whoever is holding the stick speaks their truth at that moment in their personal history. The role of the rest of the participants is to sit quietly and listen. No one else should interrupt while the person holding the Talking Stick is speaking. When the individual has finished speaking (however long that takes), the Talking Stick is handed to the next person in the circle. If the receiver chooses not to speak, he or she simply hands it to the next person until the Talking Stick has been passed to everyone participating. In this way each person has had the opportunity to speak and listen.

Our class is our Talking/Teaching Circle. We will create our own talking stick as a class. Over the next week your job will be to bring in one small item that represents who you are. After explaining to our Talking/Teaching Circle why/how this item represents you, we will attach it to the stick. It will then represent each one of us and we will use it to lead our respectful Talking Circle.

[Sharing Circles – Pass The Feather](#)



TRACEY DEER

Tracey is a Mohawk film maker whose work focuses on modern interpretation of identity issues.

[Link to EOCCC Video - Tracey Deer](#)



About Tracey Deer: (from <http://traceydeer.com/>)

- Born and raised in the Mohawk community of Kahnawake, Tracey Deer is an award-winning Indigenous director, producer, writer, mentor, speaker, and leader.
- She was born in 1978 and grew up at Kahnawake which is a Mohawk Reserve in Quebec.
- She graduated from Dartmouth College's Film Studies program.

"a visual storyteller who wants to have a positive impact on the world."

- In 2016, Tracey was one of the 12 honorees at *The Birks Diamond Tribute to the Year's Women in Film* during TIFF. Her work has been honored with two Gemini awards, many nominations for Canadian Screen Awards, and has earned acclaim from international film festivals, including Hot Docs and DOXA. She has worked with the CBC, the NFB, and numerous independent production companies throughout Canada. In 2008, Playback Magazine declared Tracey as one of the 25 rising stars in the Canadian Entertainment Industry.

"My work is my effort to bridge the gap between two worlds: native and non-native."

- Tracey has been dreaming of being a filmmaker since she was 12 years old. Since graduating from Dartmouth College's Film Studies program, she has amassed dozens of writings, directing and producing credits in documentary and scripted works. And Tracey always has many projects on the go. She is currently the Co-Executive Producer on "Anne with an E," and in production on her feature film, "Beans".

"What we are putting out on our television screens really does shape our society, so those stories need to be representative of the society we are in."

- Beans (Feature film)
- Mohawk Girls (Dramatic Comedy series – five seasons)
- Sex, Spirit, Strength (Documentary film)
- One More River (Documentary film)
- Club Native (Documentary film)

"Tracey represents the next wave of Native filmmaking," says Adam Symansky, NFB producer of the documentary Mohawk Girls and Club Native, "It isn't based on the past so much as on Native communities taking responsibility and control of their future. That is the challenge she is putting out in her films."



Viewing the Video

While viewing the video, make note of three moments that provided new knowledge, challenged your thinking or reaffirmed your thinking. Provide the quotation in the left-hand column and your thinking in the right-hand column. Also keep track of any questions that arise.

Something I heard that made me THINK...	My thoughts...
Questions	



Who Am I?

Catholic Graduate Expectations:

CGE1d	A Discerning Believer formed in the Catholic Faith Community who develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good.
CGE1e	A Discerning Believer formed in the Catholic Faith Community who speaks the language of life... “recognizing that life is an unearned gift and that a person entrusted with life does not own it but that one is called to protect and cherish it.” (Witnesses to Faith)
CGE1g	A Discerning Believer formed in the Catholic Faith Community who understands that one’s purpose or call in life comes from God and strives to discern and live out this call throughout life’s journey.
CGE1h	A Discerning Believer formed in the Catholic Faith Community who respects the faith traditions, world religions and the life-journeys of all people of good will.
CGE1i	A Discerning Believer formed in the Catholic Faith Community who integrates faith with life.

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>A3. Reconstructing: demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant</p>
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	<p>texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;</p> <p>D2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p>
Specific Expectations:	<p>Formulating Questions</p> <p>A1.2 formulate increasingly effective questions to guide their explorations of themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Acknowledging</p> <p>A3.1 demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course</p> <p>Demonstrating Understanding of Content</p> <p>C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts</p> <p>Critical Literacy</p> <p>C1.8 identify and analyse the perspectives and/or biases evident in texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, commenting with growing understanding on any questions they may raise about beliefs, values, identity, and power</p> <p>Research</p> <p>D1.3 locate and select information to effectively support ideas for writing, using a variety of strategies and print, electronic, and other resources, as appropriate</p>



Form

D2.1 write for different purposes and audiences using a variety of literary, informational, and graphic text forms

Grammar

D3.4 use grammar conventions correctly and appropriately to communicate their intended meaning clearly and effectively

Critical Literacy

E1.5 identify the perspectives and/or biases evident in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, and comment on any questions they may raise about beliefs, values, identity, and power

Prior/Pre-learning:

Tracey Deer comments upon her exploration of First Nation identity issues of today - from an insiders' perspective.

Students will have previously studied the impact of colonization, The Indian Act; status/treaty/non-status/Métis differentiation, current issues on FN reserves re: membership. Review with students how to discern and find credible sources.

Suggested Activity:

1. Have students select an idea or question from their Viewing Notes to explore with further research.
2. Students will represent their exploration in a MIND MAP:
 - a. Use any mind mapping tool such as [Draw-io](#), [Mindomo](#), [Mindmeister](#) or just draw it by hand.
 - b. Start by typing or writing your approved question or idea in a box in the centre or top of your map. Begin your research, making sure to use credible sources.
 - c. As you begin to answer your question, jot some notes in a box attached to your question. Indicate where you found that information by providing the URL directly below.
 - d. Pay attention to your thoughts as new questions pop up. Good research involves lots of questions. Use these as part of the process. Insert a new question in a new box and repeat step three.
 - e. Continue these steps until you have found a satisfactory answer and have consulted at least THREE different sources.



Suggested Assessment:

English language curriculum standards of evaluation.

Three Point Rubric

CONCERNS Areas that need work	CRITERIA	ADVANCED Evidence of exceeding standards
	Demonstrates KNOWLEDGE and UNDERSTANDING of the selected question or idea by: <ul style="list-style-type: none"> providing supporting details that work together to answer the question or fully explore the idea 	
	Student demonstrates THINKING by: <ul style="list-style-type: none"> identifying a thoughtful idea or question selecting relevant and credible sources to explore their topic organizing ideas logically 	
	Demonstrates effective COMMUNICATION through: <ul style="list-style-type: none"> effective use of spelling and grammar rules expressing ideas clearly 	
	Student APPLIES understanding effectively by: <ul style="list-style-type: none"> following their own curiosity to explore additional questions that arise with new learning using mind map conventions to demonstrate the journey of learning providing the URL for each source 	



Other Resources:

Text Resources:

Eastern Door, Kahnawake FN based newspaper archives re Residency issues.

The Anishinabek News, Ontario provincial FN newspaper archives re: Anishinabek membership.

Web Resources:

https://www.youtube.com/watch?v=r2q5_quACrk&t=4s - Tracey Deer and Mohawk Girls

https://www.youtube.com/watch?v=000EJL_FKQ4 - Q interview with Tracey Deer about Beans (film about Oka Crisis)

www.youtube.com/watch?v=c_mecA2mDj4 - A clip from *Club Native* (re: identity)

[https://www.easterndoor.com/](http://www.easterndoor.com/) - Online version of Eastern Door newspaper



Debate: Regulating Indigenous Identity

Catholic Graduate Expectations:

CGE1d	A Discerning Believer Formed in the Catholic Faith Community who develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good.
CGE1h	A Discerning Believer Formed in the Catholic Faith Community who respects the faith traditions, world religions and the life-journeys of all people of good will.
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE7f	A Responsible Citizen who respects and affirms the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:

A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;

A3. Reconstructing: demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.

B3. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;

C2. Understanding Form and Style: identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from



	<p>non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;</p> <p>E1. Understanding Media Texts: demonstrate an understanding of a variety of media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources;</p>
Specific Expectations:	<p>Comparing Perspectives A1.6 compare multiple perspectives on themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various texts from both Indigenous and non-Indigenous sources</p> <p>Acknowledging A3.1 demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course</p> <p>Affirmation A3.5 describe various contemporary efforts to affirm the value and counteract the undervaluation of First Nations, Métis, and Inuit cultural text forms</p> <p>Purpose B3.1 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives for a range of purposes, using language and following social codes appropriate for the intended purpose and audience</p> <p>Clarity and Coherence B3.3 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives in a clear, coherent manner, using a structure and style effective for the purpose, subject matter, and intended audience</p> <p>Diction and Devices B3.4 use appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives effectively and to engage their intended audience</p>



Text Forms C2.1 identify a variety of characteristics of literary, informational, and graphic text forms, and explain, with increasing insight, how they help communicate meaning or reflect a world view

Interpreting Messages E1.2 interpret media texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

Teacher Preparation:

To examine the reserve system and specifically the history of the Kahnawake Reserve. Familiarize yourself with the Indigenous Identity Act and recent news stories of film and television makers claiming Indigenous ancestry (see links).

Suggested Activity:

1. Recall that Tracey Deer speaks about an issue in her home community about the residency of non-Indigenous people on the Kahnawake Reserve (6:00 – 8:00). At the time this video was made, the band council had sent out eviction letters to all non-Indigenous members, and it became a big media story.

Tracey Deer reveals how the *Kahnawake Membership Law* created division of opinions on her reserve. The issue was only formally settled in 2018. Work in pairs to do some research to find out what happened with the issue of Residency on the Kahnawake Reserve. Then have each pair join with another pair to share their findings with each other.

2. Where are we now? Issues about identity continue to complicate Indigenous experiences in Canada. Various film and television makers have recently come under fire for falsely claiming Indigenous ancestry. Read [Indigenous Identity Act Introduced to Stop Ethnic Fraud](#) and [Using the law to mandate who can claim Indigenous ancestry is a slippery slope](#) as well as any other sources to explore the issue.
3. Use the “Both Sides Now” handout to record arguments for and against the institution of the Indigenous Identity Act. Do not complete the “Decision” or “Reasons” part yet.
4. After students have had time to finish their arguments for both sides, they need to decide how much they agree with the statement on a scale of 1-10 (where 1 = totally disagree and 10 = totally agree). Designate one side of the classroom to be “1” and the other side to be “10.” Then have students line up according to where they fit on the



spectrum. Students should be standing shoulder to shoulder, even if they have designated themselves the same number. The teacher should be able to see everyone.

5. At this point, the teacher should choose students randomly, from different parts of the line, to share their arguments. Before beginning, however, offer this instruction: “If, at any point, another student’s argument changes your mind about the issue, you should physically move your body to a new part of the line.”
6. Once the discussion has reached a natural conclusion, have students return to their desks and complete the last two boxes of the “Both Sides Now” handout to reflect their viewpoint at the end of the activity.



Both Sides Now

1. Jot down a few points for each response to the question, “Should the Indigenous Identity Act be instituted in Canada?” Think carefully about BOTH sides of the argument.
2. Make a final decision (your opinion) and back it up with solid reasoning.

Yes	Should the Indigenous Identity Act be instituted in Canada?	No
Decision		
Reasons		



Web Resources:

<http://www.cbc.ca/news/canada/montreal/story/2010/02/12/kahnawake-lawchanges.html> -
news article from 2010 about the Kahnawake Reserve

<http://www.kahnawake.com/council/docs/MembershipLaw.pdf>

<http://www.kahnawake.com/org/docs/MembershipReport.pdf>



Reading Newspapers, Comparing Perspectives

Catholic Graduate Expectations:

CGE1d	A Discerning Believer Formed in the Catholic Faith Community who develops attitudes and values founded on Catholic social teaching and acts to promote social responsibility, human solidarity and the common good.
CGE2b	An Effective Communicator who reads, understands, and uses written materials effectively
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>A2. Deconstructing: demonstrate an understanding of how representations of First Nations, Métis, and Inuit individuals, communities, and cultures in text forms created in Canada are influenced by perspectives related to or shaped by historical period, cultural background, and social and political conditions and events, including perspectives related to gender and the role of women;</p> <p>A3. Reconstructing: demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.</p>
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	<p>B2. Listening to Understand: listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;</p> <p>B3. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;</p>
Specific Expectations	<p>Comparing Perspectives (A1.6) compare multiple perspectives on themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various texts from both Indigenous and non-Indigenous sources</p> <p>Positioning (A2.3) make inferences of increasing subtlety about attitudes towards First Nations, Métis, and Inuit content in various contemporary and historical text forms, providing explanations that draw on a range of appropriate evidence to support their opinions</p> <p>Acknowledging (A3.1) demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course</p> <p>Interpersonal Speaking Strategies (B3.2) demonstrate an understanding of a variety of interpersonal speaking strategies, and adapt them effectively to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences</p> <p>Clarity and Coherence (B3.3) orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives in a clear, coherent manner, using a structure and style effective for the purpose, subject matter, and intended audience</p>



Purpose and Audience E1.1 explain how media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, are created to suit particular purposes and audiences

Interpreting Messages E1.2 interpret media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

Evaluating Texts E1.3 evaluate how effectively information, themes, ideas, issues, and opinions are communicated in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, and decide whether the texts achieve their intended purpose

Critical Literacy E1.5 identify the perspectives and/or biases evident in media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, and comment on any questions they may raise about beliefs, values, identity, and power

Prior/Pre-learning:

Tracey Deer is not only a film maker, but a successful newspaper publisher. Her latter career is driven by the need to provide indigenous perspectives regarding First Nations events and experiences to compensate for mainstream media's tendency to focus on dramatic and negative aspects of FN issues.

Prior Learning:

Contemporary Indigenous issues, emotive language, identifying biases

Teacher Preparation:

Background knowledge regarding journalism, set up Padlet or Shared PowerPoint



Suggested Activity:

1. Students choose a current news issue within First Nations, Métis, or Inuit communities.
2. Students find TWO news articles written about the issue:
 - one written by an Indigenous journalist, preferably found in an Indigenous newspaper
 - one written by a non-Indigenous journalist, found in a mainstream newspaper
3. Students compare the articles using the chart.
4. Students provide a summary of the similarities and differences of the articles in a posting on a shared platform (Padlet, D2L discussion, shared PowerPoint, etc.)
5. Students are given time to review the shared expertise.
6. Engage the class in a discussion about how issues facing First Nations, Inuit and Metis communities are represented in the media.

How did it go?

- Were students able to identify a current issue facing First Nations, Inuit and Metis communities?
- Did students recognize similarities and differences between two articles on the same topic?
- Did students recognize biases? Emotive language?
- Were students able to draw conclusions about how issues facing First Nations, Inuit and Metis communities are represented in the media? Were they able to demonstrate this in their own posting and then in the class discussion?

Web Resources:

Inuit	https://nunatsiaq.com/ https://www.highnorthnews.com/en/tag/inuit https://www.nunavutnews.com/
Métis	https://www.metisnation.org/mno-news/



First Nations	http://www.firstnationsdrum.com/ https://windspeaker.com/ https://www.indiantime.net/about https://theturtleislandnews.com/
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COMPARING TWO NEWSPAPER ARTICLES

Two newspapers can discuss the same issue very differently. Use the following chart to compare your two articles:

LAYOUT	<p>How is the article organized?</p> <p>What is the headline? Is it effective?</p> <p>Use of pictures and subheadings</p>		
AUDIENCE	<p>Can you tell who the article is aimed at?</p> <ul style="list-style-type: none"> • age • class • Indigenous/non-Indigenous • interests • intelligence 		
LANGUAGE	<p>What types of words are used?</p> <p>Length of sentences, average word length</p> <p>Use of technical/specific jargon</p> <p>Sensationalistic/emotive language</p>		
TONE	<p>Is the article informative, shocking, angry, humorous or sad and how is this relevant to the issue?</p>		



BIAS	<p>Is the article biased or is the view balanced?</p> <p>Does it make you feel sympathy or anger toward a particular person or group?</p>		
INTERVIEWS	<p>Who has been interviewed and why?</p>		
MESSAGE	<p>Does the article have a particular message?</p> <p>Why has it been written?</p>		
PERSONAL PREFERENCE	<p>Which article do you prefer and why?</p>		



Divided Communities & Conflict Resolution

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CGE1h	A Discerning Believer Formed in the Catholic Faith Community who respects the faith traditions, world religions and the life-journeys of all people of good will.
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE7f	A Responsible Citizen who respects and affirms the history, cultural heritage and pluralism of today's contemporary society

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>A3. Reconstructing: demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose</p>
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	<p>and audience on subject matter related to First Nations, Métis, and Inuit cultures;</p> <p>D2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p> <p>D3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;</p>
Specific Expectations:	<p>Exploring Identities A1.3 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Exploring Self-Determination, Sovereignty, and Self-Governance A1.5 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Acknowledging A3.1 demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course</p> <p>Affirmation A3.5 describe various contemporary efforts to affirm the value and counteract the undervaluation of First Nations, Métis, and Inuit cultural text forms, and analyse the influence of these efforts on society</p> <p>Demonstrating Understanding of Content C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts</p>



Extending Understanding of Texts C1.5
extend their understanding of texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, by making rich connections between the ideas in them and in other texts and to their own knowledge, experience, and insights

Organizing Ideas D1.4
identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies, and selecting the organizational pattern best suited to the content and the purpose for writing

Form D2.1
write for different purposes and audiences using a variety of literary, informational, and graphic text forms

Sentence Craft and Fluency D2.4
write complete sentences that communicate their meaning clearly and effectively, skilfully varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas

Spelling D3.1
consistently use knowledge of spelling rules and patterns, a variety of resources, and appropriate strategies to identify and correct their own and others' spelling errors

Vocabulary D3.2
build vocabulary for writing by confirming word meaning(s) and reviewing and refining word choice, using a variety of resources and strategies, as appropriate for the purpose and with increasing effectiveness

Punctuation D3.3
use punctuation correctly and effectively to communicate their intended meaning

Grammar D3.4
use grammar conventions correctly and appropriately to communicate their intended meaning clearly and effectively



Prior/Pre-learning:

Tracey Deer reveals how the *Kahnawake Membership Law* has created division of opinions on her reserve. In reference to her divided community, she states “the angry cycle keeps us trapped”.

Prior Learning:

Protocol and function of the [Talking Circle](#); contemporary Indigenous issues; historic agreements with Europeans/Canada.

Suggested Activity:

1. Brainstorming Circle: Teacher leads the Talking Circle posing the questions:
 - a) What are some issues that First Nations, Métis, and Inuit peoples are angry about?
 - b) Do they have a right to be angry?
 - c) What are some of the impacts/results of this anger?
 - d) What are some solutions?

Suggested Assessment:

The Truth and Reconciliation Commission offers solutions in the form of its 94 Calls to Action. The commission was called to report into the history and legacy of Canada’s residential school system, arguably the most tangible mistreatment of Indigenous peoples in Canada’s history.

See “Called to Action.”



Called to Action

As a student at a Catholic high school, you have an extra set of expectations to fulfill for graduation. The CATHOLIC GRADUATE EXPECTATIONS are described below:

Catholic education views human life as an integration of body, mind, and spirit. Rooted in this vision, Catholic education fosters the search for knowledge as a lifelong spiritual and academic quest. The expectations of Catholic graduates, therefore, are described not only in terms of knowledge and skills, but in terms of values, attitudes and actions.

The Graduate Is Expected to Be:

- *A discerning believer formed in the Catholic Faith community who celebrates the signs and sacred mystery of God's presence through word, sacrament, prayer, forgiveness, reflection and moral living.*
- *An effective communicator, who speaks, writes, and listens honestly and sensitively, responding critically in light of gospel values.*
- *A reflective, creative and holistic thinker who solves problems and makes responsible decisions with an informed moral conscience for the common good.*
- *A self-directed, responsible, lifelong learner who develops and demonstrates their God-given potential.*
- *A collaborative contributor who finds meaning, dignity and vocation in work which respects the rights of all and contributes to the common good.*
- *A caring family member who attends to family, school, parish and the wider community.*
- *A responsible citizen who gives witness to Catholic social teaching by promoting peace, justice and the sacredness of human life.*

The Assignment

Choose THREE Catholic Graduate Expectations that are the most meaningful and relevant to you as a student in NBE3U:

- Find a "Call to Action" that best fulfills or connects to that expectation.
- Explain how it does so.
- Describe how YOU could put this into action in an authentic way.
- Write this up as a formal report that has an introduction and a conclusion. Since this is about personal action, you are encouraged to write in first person.



CONCERNS Areas that need work	CRITERIA	ADVANCED Evidence of exceeding standards
	<p>Student shows thorough KNOWLEDGE and UNDERSTANDING of the Calls to Action and the CGE's demonstrated through:</p> <ul style="list-style-type: none"> careful selection of CTA's and CGE's awareness of what has led to the need for the TRC's 94 CTA's 	
	<p>Students demonstrate exemplary THINKING about the concept of reconciliation through:</p> <ul style="list-style-type: none"> thoughtful links between the CTA's and the CGE's consideration of his/her own identity 	
	<p>Students make excellent use of COMMUNICATION skills by:</p> <ul style="list-style-type: none"> proper usage of terms effective sentence structure proper use of spelling, grammar, and punctuation 	
	<p>Student APPLIES their understanding to their own life by:</p> <ul style="list-style-type: none"> making authentic and realistic plans for action demonstrating an awareness of his/her own role in reconciliation 	



Other Resources:

Web Resources:

<https://firstnationspedagogy.ca/circletalks.html>

[http://trc.ca/assets/pdf/Calls to Action English2.pdf](http://trc.ca/assets/pdf/Calls_to_Action_English2.pdf)

<https://iceont.ca/wp-content/uploads/2019/10/ICE-OCSGE-Web.pdf>



MOSHA FOLGER

Mosha, an Inuit rapper, spoken word artist and author, uses his talents to share his culture.

[Link to EOCCC Video - Mosha Folger](#)



About Mosha Folger: (From <https://www.inuitartfoundation.org/profiles/artist/Mosha-Folger/bio-citations>)

- Mosha Folger grew up in the community of Apex just outside of Iqaluit, NU. After living in Vancouver, BC, Folger now calls Ottawa, ON, his home. Folger is a writer, director, producer, animator and editor of film and documentaries. He is also a spoken word poet, rapper and hip-hop artist.
- Folger has likened his varied artistic practices to the meandering and nomadic lives of Inuit, emphasizing the importance of telling stories in his work, whether they are his own or those told to him by others. Folger's musical work is a self-called mash of urban, forward-thinking music with a traditional Inuit sensibility. He has garnered renowned for his intimate, personal work, which often incorporates poetry, music, and biographical details. In Folger's many projects, he often works with family members on deeply personal subject matter.
- Folger has been featured at over a dozen shows and performed at slams and open mics in Ottawa and Vancouver since December of 2005. He has been a playwright at Weesageechak Begins to Dance, performed for Her Excellency Michaëlle Jean and shared his brand of spoken word at various venues such as WestFest in Ottawa and the Alianait Arts Festival in Iqaluit. His latest documentary, *Iglu: Angirraq* (2018) shines a light on the many concerns surrounding the concept of "home" in the Arctic, emphasizing the housing crisis and homelessness in Iqaluit.
- Accomplishments:
 - 2012: Music video *Sides* (2012) won Best Music Video at the 2012 imagineNATIVE Film Festival.
 - 2008: Instructor and mentor for video writing/directing at the Minwaashin Lodge Mark Break Media Arts Program for Inuit, Metis and First Nation Youth.



Viewing the Video

While viewing the video, make note of three moments that provided new knowledge, challenged your thinking, or reaffirmed your thinking. Provide the quotation in the left-hand column and your thinking in the right-hand column. Also keep track of any questions that arise.

Something I heard that made me THINK...	My thoughts...
<p>Questions</p>	



Exploring Contemporary Inuit Poetry

Catholic Graduate Expectations:

CGE2b	Reads, understands and uses written materials effectively.
CGE2d	Writes and speaks fluently one or both of Canada's official languages.
CGE3c	Thinks reflectively and creatively to evaluate situations and solve problems.
CGE5a	Works effectively as an interdependent team member.
CGE5g	Achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others

Expectations:

Overall Expectations:	<p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>C2. Understanding Form and Style: identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;</p> <p>C5. First Nations, Métis, and Inuit Voices in Contemporary Literature: identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit literature, and analyse the social and cultural influence of those contributions.</p>
Specific Expectations:	<p>Demonstrating Understanding of Content</p> <p>C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as</p>



appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts

Making Inferences

C1.4 make and explain inferences of increasing subtlety about texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

Analysing Texts

C1.6 analyse texts, including increasingly complex or difficult texts, in terms of the information, themes, ideas, and issues they explore in relation to First Nations, Métis, and Inuit cultures, explaining with increasing insight how various aspects of the texts contribute to the presentation or development of these elements

Text Forms

C2.1 identify a variety of characteristics of literary, informational, and graphic text forms, and explain, with increasing insight, how they help communicate meaning or reflect a world view

Critical Literacy

C1.8 identify and analyse the perspectives and/or biases evident in texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, commenting with growing understanding on any questions they may raise about beliefs, values, identity, and power

Text Features

C2.2 identify a variety of features of texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, and explain, with increasing insight, how they help communicate meaning or reflect a world view

Elements of Style



C2.3 identify a variety of elements of style in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, and explain, with increasing insight, how they help communicate meaning or reflect a world view and enhance the effectiveness of the text

Influence of Contemporary Literature

C5.2 analyse the influence of contemporary First Nations, Métis, and Inuit literary works on identities and heritage in Canada

Suggested Activity:

Have the students read Mosha's spoken word poetry. Study one poem at a time.
Use the 1-2-3 Method:

1. After reading the poem together, each student writes THREE things about it. They can write anything - even: "I don't understand it," but they must write down some independent thinking about the poem.
2. After a few minutes divide the class into pairs. Between them they will have six (possibly five if there's an overlap) statements about the text. Tell them to put these statements in order of importance. Allow 10+ minutes for this.
3. This is the stage where each pair joins with another. Between them they now have two sets of comments. They should compare them and try to decide which list explains the text more accurately or effectively. After about 15 minutes ask one member of each group of four to report back to the class on their findings.

NOTE: This activity works particularly well if you have sticky notes! Students use one sticky note for each statement.

Perhaps pose these questions to the class if the ideas do not come up during the sharing:

1. Mosha is a proud Indigenous writer, rapper, script writer and media producer. Through reading his works, how is he affirming all Indigenous people?
2. How does his work communicate cultural values?



Ancient Patience By Mosha Folger

If you look back to the North
A couple of thousand years ago
To where the Atlantic ice fields
Battle the granite shield of the Arctic coast
You'd find a man staking claim to a land
That just doesn't seem inhabitable
an Eskimo
a patient hunter who stood unmoving for hours crouched over
small bumps in the ice
subtle seal-breathing holes
Wicked winds pushing the temperature back down from the
comfort of twenty below
Facing the low sun so his shadow fell back away from his
goal
Waiting for a freezing breathe-out
to break the crystal white flatness of snow

Arm cocked, harpoon ready eyes unblinking, blazing
their own little holes
in the ice floe
Mouth closed, breath low Because less movement,
less sound
meant the night's dinner was more likely to show
Yet sometimes that hunter
stood till the moon rose
before he finally shifted, breathed hard
and set off for home with nothing but cold toes Nothing to
bloody his wife's arms to the elbows Nothing to warm the guts
of five kids
or silence the dogs' moans

Nothing but the knowledge that the next day
when he woke
to stand again over that hole maybe, just
maybe
a seal would finally show him his nose
so the harpoon could come down
to deliver its lethal blow
Or maybe, just maybe
No

It's that patience that allowed my people
to settle down and call the Arctic our home



Summer Play By Mosha Folger

In the Arctic desert where the earth is sand
and rocks and the lichen clings
to the frayed edges of life
in granite fields
and the wet season feels like
three days of monsoon rains

In that place patches of pavement
to a kid are
hallowed grounds where devout
children offer their time
as sacrifice
with an endless circling of bikes and an incessant
bouncing of balls like the pounding
and kneading
of rubber into cement
could stretch out
that holy land

How wondrous that
a tiny square of earth
can be home to so many
boundless dreams

But the reality is mostly
the sand and rocks
and gravel roads, and so
the games played adapt
games of writing
or drawing in the sand
and for one reason or another
chasing each other around

A television drawn in the dirt
with movies and shows
initialled inside
to be guessed at
D dot P dot S dot and
if someone gets it right
a frantic chase ensues
Or I Declare War
with a giant circle divided



into America and the USSR
Canada and sometimes Uganda where the war of
course
is chasing and the fastest world leader
had dominion over all Man

And on the longest nights of daylight baseball
Inuktitut style where groggy kids
up two days under constant sun
and stumbling
play with a rubber ball
by rules that themselves
are drowsy from the endless light
so the outfield
spans the whole town
making foul balls
as fair as any other
and the bases are run wrongwise and whacking a
runner
with the ball
is an out

Which means of course the rest of the game
is secondary to learning how to throw
to anticipate
to picking off the right kid
in the right spot
every time

And so when a parent with a voice that
too
spans the whole town finally calls in
one too many Expos the real winners
aren't on the team with the most runs
but the team that
on the quick walk home brags about the
best outs



Rebecca Thomas: Exploring Spoken Word

Catholic Graduate Expectations:

CGE2a	Listens actively and critically to understand and learn in light of gospel values.
CGE2b	Reads, understands and uses written materials effectively
CGE3f	Examines, evaluates and applies knowledge of interdependent systems (physical, political, ethical, socio-economic and ecological) for the development of a just and compassionate society
CGE4f	Applies effective communication, decision-making, problem-solving, time and resource management skills.

Expectations:

Overall Expectations:	B2. Listening to Understand: listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;
Specific Expectations:	<p>Purpose</p> <p>B2.1 identify the purpose of a range of listening tasks, with a focus on listening to oral texts from and/or related to First Nations, Métis, and Inuit cultures, and set goals for specific tasks</p> <p>Using Active Listening Strategies</p> <p>B2.2 select and use the most appropriate active listening strategies when interacting in a range of oral communication contexts related to First Nations, Métis, and Inuit cultures</p> <p>Using Listening Comprehension Strategies</p> <p>B2.3 select and use the most appropriate listening comprehension strategies before, during, and after listening to understand oral texts from and/or related to First Nations, Métis, and Inuit 125English: Understanding Contemporary First Nations, Métis, and Inuit Voices NBE3U cultures, including increasingly complex or difficult texts</p> <p>Demonstrating Understanding of Content</p> <p>B2.4 identify, in a variety of ways, important information and ideas in oral texts from and/or related to First Nations, Métis,</p>



and Inuit cultures, including increasingly complex or difficult texts

Interpreting Texts

B2.5 develop and explain interpretations of oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, using evidence from the text, including oral and visual cues, to support their interpretations effectively

Extending Understanding of Texts

B2.6 extend their understanding of oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, by making effective connections between the ideas in them and in other texts and to their own knowledge, experience, and insights

Analysing Texts

B2.7 analyse oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, focusing on the ways in which they communicate information, themes, ideas, and issues and influence the listener's/viewer's response

Prior Learning:

Oral traditions of First Nations, Metis, and Inuit cultures

Suggested Activity:

1. Choose one of the following Spoken Word performances by Rebecca Thomas:
 - ["Pennies"](#)
 - ["Reconcile your State of Mind" and "Just Another Native Poet"](#)
 - ["I am Honoured"](#)
 - ["Matoax"](#)
 - [Presentation at Jack Summit 2018](#) ("Footnotes" begins at 3:17 and "The Talk" begins at 11:30).
2. Have students read the text of the poem first and complete the first row of boxes on the organizer.
3. Then view the performance, and have students fill in the bottom row of boxes on the organizer.



4. Give students time to complete the reflection, and then have a class discussion about their reactions to the poem.
5. Further discussion:
 - a. What similarities can you see to Mosha Folger's work? Differences?
 - b. Do you think Rebecca Thomas's work honours Indigenous Oral Traditions?

Questions for Spoken Word Poetry

You may consider a four corners whole group sharing using the questions provided – one per corner. It may be an interesting opportunity to hear others' ideas.

What words or phrases are powerful on their own?	Why do you think those words are powerful? (How do they make you feel?)
What words or phrases are powerful because of how the artist says them?	What did the artist do to give those words power? (How did that make you feel?)

REFLECT: What is your reaction to this poem?



Reconcile Your State of Mind

As a Nation we have missed our mark by one hell of a mile.
For the history that defiled my father's culture when he was just a child,
To the society that exoticizes our braided hairstyles,
To the public that buries their heads in the sand piles
Whose finger pointing reviles our Chiefs and beliefs can breathe easy
Because as of 2015,
We are reconciled.
Which means, we're no longer judged, and a Dakota child won't be sent home for the fact that
he smudged because he found his brother cold when touched.
And there is no grudge against the fact that sometimes I get tax free gas.
But only in pre-approved, monitored amounts,
I wouldn't want to be brash with the spending of my government given cash.
We have accepted the norm of more Natives in prison,
Unable to forgive them for the traumas they've suffered,
Content to maintain a buffer between reality and comfort.
Our biased history spun to finally deal with the Indigenous conundrum.
And we have come to terms with the panic in my father's eyes
When he reads the apology of lies,
Taking time to exorcize the demons that swirl in his soul
The one that was saved and placed into the whole left by the loss of his language.
But at least he's got \$3000.00 in education credits to sandwich his time in lieu
Between now and years he spent in residential school.
Dad I have been practising. Kesulul.
I'm sorry if this reference is so tensile,
I'm working my way through the stages of grief,
Still caught in denial that I nearly forgot! We are reconciled.
The highway of tears? Girl, that was so last year.
No need to fear that you'll be snatched or attacked, because it's a fact.
We are reconciled.
Now may I be so bold as to make a suggestion?
Instead of a budget and a timeline for reconciliation,
How about an accurate portrayal of history in our nation's education?
Bring back the National Indigenous Health Organization?
Institute classes for language reclamation?
Question why there are so many Indigenous in incarceration?
Or at least develop a strategy for suicide prevention because we kill ourselves up to eleven
times more often,
And if we had one, Dakota kids wouldn't have to see their little brothers in coffins.
And to soften the line in the sand we all tend to draw,



And eliminate common words like redskin and squaw.
I've washed my hands so many times that they're raw,

but I can't shake the frustration that we are still referred to as "Indians" under the law.
Worry not.
Take off my shoes.
No need to walk that mile.

Because Canada has spent enough money,
Checked all the right boxes,
All of our accounts have been compiled,
Our "perks" and "benefits" beguiled.
Congratulations Canada,
You have finally reconciled this nations state of mind
So that in the face of our suffering.
You will always turn a blind eye.

Just Another Native Poet

Be sure to diversify your pieces. You wouldn't want to be pigeonholed as the Native Poet.
So it was said to me and me to myself in my constant self-doubt that after a while my passion
for my people would fall on deaf ears and rolled eyes.
The following, a taste of why I will never give in on hustling my allies.
Every word is something I've witnessed, read or heard.
So I ask that you listen before you tell me what I say is absurd.
"Here we go again," they'll say to themselves.
She's probably going to talk about water quality and mental health.
Twenty years of boil orders and contaminated wells.
Or one hundred and forty attempts in two weeks to kill themselves.
It can't be THAT bad because I hear that if you live on reserve, Chief and council will give you a
free house.
As a tax paying citizen,
I don't believe we should continue to support them.
So, what if we spend four thousand dollars less each year on every one of their children,
Because the young and white are the new post-secondary victim.
Affirmative action and designated seats are taking away opportunity for country's elite!
I worked hard to get where I am with no help from charity,
Achievement should be based on a meritocracy
Because the halls were full of people that looked like me,
I must have been outstanding to earn my degree.



I have never ever been given something for free.
I can't even express my opinions on the CBC
Because everyone is too concerned with being PC.

So, you can see, why my frustration can push me to the other side of angry.
Just because you feel your experience payments are a little light,
Doesn't mean someone somewhere hasn't already paid the price.
History's voice is colour coded
By those who have always had the right to vote for it.
Do you know what it's like to only see yourself appropriated?
To see Karlie Kloss wearing a headdress on the runway half naked?
Being told that spray painted racial slurs on homes in Nova Scotia are incidents that are isolated?
You're lying to yourself if you think colonialism is over and outdated
Because I need a government issued card that proves that I'm Native.
A card that expires every ten years.
Point me to a colonizer whose ethnicity can be held in arears.
I would like to read the federal White Act.
I'd like to see your equivalent to e-tags and a rez pass.
Maybe live in a city that was founded by a man who put a bounty on your scalps?
On the corner of Cornwallis Street is where our Friendship Centre is housed.
Did you ever stop and think why we are called Redskins?
Maybe because we've spent generations trying to scrub off the moniker of "dirty Indian"
Trudeau is great and all but statistically and am still five times more likely to go missing.
Justin, that Haida tattoo is cute, but you've got to sit down and listen.
It's time to get this country in a treaty condition.
You can all suck your teeth and roll your eyes but I'm simply not ready to diversify my writing to go with it... Because I'm proud to be pigeonholed as a Native Poet.

I am Honoured

My name is Swift Fox. Proud member of the Mi'kmaq Nation of Mi'kma'ki.
The Wabanaki, people of the dawn with a legacy twelve thousand years long.
And I am honoured.
I am honoured with overpriced beer and shitty hotdogs.
by juiced up ball players and abusive running backs.
By packs of fans, packed into stands doing the tomahawk chop.

In 2013 a Philadelphia Eagle's fan was photographed. Impaled on his staff, crass and crude was a mocked head of an Indigenous man and I was honoured. In his grasp, a perfect pictorial of



post-modern cultural appropriation and genocide. The public perception made perfectly clear.
The head of a dead Indian in one hand and in the other a beer.

Daughter of a survivor and keeper of my family's culture.
I listen to my elders, and I know my teachings, my beliefs,

I stand tall against the culture thieves, and time and time again I am told our leadership is not
being disrespected by the KC chiefs because I am honoured.

We are just caricatures.
Mascots to amuse you,
Ridiculous parallels to draw to,
Like the realest Indian on the block Chief Wahoo,
Ancient mythical creatures entombed in lieu of respect, our confidence wrecked,
By bisected public scrutiny between judgement of too much sensitivity and contempt for
perceived easy corruptibility and so I am honoured.

I'm saving my favourite for last.
The epitome of my righteous Indigenous wrath.
The Washington Professional Football team.
Whose name is the IV morphine to the politically correct beaten and battered ignorant
majority;
A team name that is such an obvious racial slur.
A team name, that you'll have to concur, is literally colour blind.
Because when it's all done and said, I'm really more brown than I've ever been red.
A team name that alienates, isolates, racial perpetuates our inferior state-tus.
Whose trademark no longer has basis,
because even American copyright officers know that it's racist.
A team name that views us with all with a narrowed minded sameness.
A team name that will never pass these lips
or cross my cutting tongue
Unless it is going to cut its supporters down by several rungs
because I am honoured

In reality, I am honoured by eagle feathers that were given to me upon the completion of my
master's degree.

I am honoured by the hysterical laughter of my nephew sitting on my knee.

I am honoured by my father's 15 years of sobriety.

For a national inquiry and the right to marry a non-Native man without the world questioning
my indigeneity.

But I am just one person, so:



Take me out to the ball game
Take me out to the crowd
I want my cultural pride back
But the world won't cut me some slack
And it's rigged rigged rigged for the home team

And know we're always to blame
Because it's privilege that makes all the rules
In the honour game.

Matoax

It was all a lie.
I was appropriated as Disney's racist alibi,
They plucked me as a girl out of history, and without ever mentioning my tribe
They made into a woman whose only worth was to keep John Smith alive,
An event that was completely contrived
It was all a lie.

All the while Jamestown and the crown
They converted my kin to cover their sin
They made the world believe in
Pilgrims, patriots and heathens,
And I was left with my whitewashed skin,
Brought back to life to make the leaves spin and
My people were left to paint a future with the bleached out colours of the wind.

In order to protect me, my community kept my real name shrouded in secrecy,
In your fairy tale,
I went from preteen, to sixteen, to baptism and Christianity,
All the while my people continued to bleed.

Nobody knows that my name is Matoax,
But everyone is familiar with the stories of blankets and small pox,
They love our style, "Native Inspired", they rock our mocs, using feathers for props, buying
Urban Outfitter Smudge kits for fifty dollars a pop.
But there, your interests stops
No one asks about the highway of tears,
The hunger walks,
Racial Integrity Laws? Nobody balks. Because everyone knows,
If you want to be an Indian princess, forget the culture that needs to be sought,
it just takes one drop.



Kidnapped and held at a ransom for swords and guns,
I was raped but oral history is so easily undone,
My people were given booze and were racially shunned,
I had a daughter, a life,
I was married to Kocuom!
Something my full-length feature film decided was too much of a plot conundrum

So, they had him killed off and made no mention of my abduction.

My sequel had me ditch Smith for Rolfe in Holy matrimony,
That other husband?
A pop culture memory, just a savage phony.
This marriage counted,
By the grace of God and all his glory,
It is here at least some good came out of my story.

I never spoke about my feelings for Rolfe, though they say he loved me so,
Our union brought peace to my people and to his,
Literal boatloads of money from stolen fields of tobacco.
And so,
The spin given in England,
Was that I was the perfectly civilized Indian,
That could hand over your perception of a kingdom,
But behind your back, my jingle dress is jingling.

On my way home I died from pneumonia or pox or tuberculosis,
And sadly, my history learned via osmosis,
By frat girls in red face striking Native poses.
The bones of my people are buried in America's closet, mine is just a bonus.
So many holes
Your lessons are built on history's osteoporosis.

The reality is this:
The English only wanted to flaunt us,
Their history still continues to abuse and haunt us,
You don't even know my real name.
You only know me as Pocahontas.

Footnotes

Introduction:

The following stories deal with mature subject matter that can be disturbing.



It's a story of about kids whose legacy is deserving of something better than the vetted letter sent home,
Lies in cursive promising they weren't so alone.
This story is raw.
It only includes what we saw.
But don't worry, there's hope.
Just scroll down to the footnotes.

Chapter 1: The Boats.

Let's fast forward through this part.
A bunch of men thought they could get a new start.
They came to turtle island with great intentions.
To make names for themselves, never stopping to question.
Why we died from all their infections.

Chapters 2-6: More and More of the Same Old Shit.

They thought they were better than us.
And we had no power to say enough is enough.

Chapter 7: All Indians Must Go to Heaven.

Here, we're going to take some time.
Really delve into the divine.

The intentions of those who took our children.
The ones who said everything about them was forbidden.
It is in this chapter we will spill some serious ink.
Because it is here we need to shift how you think.
Grown men.

The future faces of our money felt like they had some problems,
They devised national strategy targeting children to solve them.

Chapter 8: An Exercise in Faith.

At this point, Canada is all in.
We're not trying to trash anyone's religion.
But the country chose to disregard our spirituality.
The crown's rules, beliefs, and distain was our new reality.
Pick a denomination.
Just be sure to pick the correct one.

Chapter 9: So many lost lives.

The kids that went in,
Were erased by a system.
They lost the spirit under their skin.
Many disappeared.
Their absence met with tears,
As police or nuns or no one at all confirmed parental fears.
Footnote 1 for scope: Chanie Wenjack's last hope.



A boy ran away.
Was given matches instead of a place to stay.
Found unmoving and cold.
He never got the chance to grow old.
Chapter ten: We pick up our pens.
Footnote 2: story telling is something we do.
But we decided that your style would be the best way to get through to you.

Resume chapter.
We begin with unending resilience and laughter.
Survivors dictate their stories to those willing to listen.
Their voices, an additional gift to all they've already given.
The leader apologizes.
Our resolve finalizes.
Chapter 11: A Fallen Rock Star Becomes Our Secret Weapon.
Cherished by the masses for his skilled verses.
Dedicated his last breath to our purpose.
Footnote 3: He refused to let the world forget Chanie.
Not everyone agrees with his legacy, but wela'lin.
Please rest peacefully.
Chapter 12: We Will Not Be Shelved.
Determined to be heard,
We push back with protests, ceremony, love, and poetic verse.
This part is new,
Settlers didn't rehearse.
We help them along, showing them baby step first.
Footnote 4: we will show them patience. Give them an opportunity to do more.
But make no mistake,
We will never go back to the way you treated us before.
Epilogue:
This section is currently being written.
It comes at your end.
But for us, it marks the beginning.

Pennies

She slays with those double braids.
She is slayed because of those double braids.
The original voice silenced from those double braids.
They can be bought and sold, those double braids.



In fact there's a sale at Bay.
Look for the HBC original canoe,
For your half off Canadian branded series of snow shoes.
Erase the creators of those goods.
Their origin and history have to need to be understood.
And use them for your favourite winter activities,
Like lightly frolicking over her forgotten snow-covered body,
It's buy one get one misrepresentations of her story.
Just look for the nearest store occupying our territory.

Check the back of your status cards for the special pin.
To activate the coupon that includes free judgement to go along with the perceived sin.
That what she got, she had coming.
And if she goes missing,
Have her family bring in the newspaper clipping.
Show it at the register for their discounted black suits, dresses, and other dark labels.
It's a quality purchase that can be wore over and over again as a funeral staple.
Given the societal climate,
They'll get plenty of wear out of this product.
Like last year's fashion, it's so easy to forget her.
Just toss her remains in Manitoba's aptly named Red River.
The vitriol comes free with purchase, If she had some form of mental illness,
It's a points card full of expert witness,
That would be remiss,
If he didn't remind us she was at risk
Because she happened to choose to be in the prostitution business.
You'll find the apathy on the shelf next to the music festival headdress.
After every ten biased news stories,
You get a free personal allegory,
Of how a guy knows a guy who dated a Native girl because he doesn't see colour and is well
read,
Who wants a special gold star because he went to a pow wow once and totally listens to a Tribe
Called Red.
I'd say their names but there are far too many,
We are the forgotten Canadian penny.
Our coppery skin removed from circulation over time,
Because it isn't as valued as the lighter dimes.
It's ten for one,
What a deal!
Just like our land,
We come at a steal.
Her body's a commodity,



Bought and sold as prepackaged Native spirituality.
Sorry we don't sell an empowered Indigenous matriarchy,
But we do carry extra exotified Indians included with batteries.
And her life's receipt is marked final sale.
There are no refunds on colonization retail.
It's a Black Friday special with tax exemption.
It's our culture turned boho style consumption.
Keep beating those drums for social redemption.
And maybe, just maybe we'll get positive media attention.
APTN coverage of a sunrise ceremony on a red morning,

Because the red are mourning the double braids found ninety percent off in the bargain box.
We don't know where they came from, the tag was ripped off.

The Talk

Hey Canada,
I know you've been trying.
You're starting to own up to all the lying.
You're starting to see how hard we've been vying.

But The thing is,
many of us are still dying.
I know you feel bad about our missing women.
I know your heart breaks for our children,
the ones who were taken and the ones who live
in the foster care system.

You've certainly made an effort to get through to me.
I really appreciate that apology.
But you must put a bit more focus on accountability.

You can't just say you're sorry and not take the time to listen.
And you need to be patient while you wait to be forgiven.
Keep in mind so much of my family still have substandard living conditions.
Think for a minute about what it must be like
two have never had tap water once in your life.
Please don't interrupt me I'm not trying to make light.

I understand that there is so much on your plate,



what with trade, and war, and what's going down in the United States.
I just want you to understand that our lives are still at stake.
There is no need to get defensive in this conversation.
We all need reminders of what we need to do for reconciliation.

You wrote that report with the TRC,
but those 94 calls to action are just a bit of what we need.
I mean, people still dress up as me when they go out for Halloween.
You did well in getting started,
you planted the right seeds.

But we need a lot more time, a spring after winter,
if we're to regrow our leaves.
Remember, we are just relearning how to breathe.
How to be free.
just like our teachings, we could all use a little humility.
Might I suggest you take some time to read?
Have a look at the treaties.
I could even recommend a few great lines of poetry.
I don't want to scream and fight.
I don't want to point out all the times you forgot about our plight.
I don't want to get into how you thought what you were doing was right.

Because, at the end of the day, you were wrong.
You took our culture, our voice, our words, and our songs.

You made me feel ashamed for trying to live out a part of me.
You denied me my history.

But I bet you didn't know that we were so sneaky.
That we kept whispering in the dark when we were supposed to be sleepy.
And now we stand in government, schools, and universities.
Because in spite of your best efforts, we still occupy our territories.
I'm not trying to lay blame on your citizens specifically—
I know they weren't responsible for our situation personally—
but it's important for them to recognize they benefit from our disparity.

Here's the thing I want you to take away:
we are really open to having you stay,



but we're going to have to make new rules by which we all can play.

No more telling me who I am.

You don't get to be mad just because you don't understand.

We also need to talk about your expectations
for how quickly we can actually heal from your exploitation.

Again, if you're serious about growing this relationship,
it's really important to the process for you to acknowledge all your ****.
I'm not saying it's easy, but together we can get through this.

it's perfectly normal if you're feeling distraught.
Everyone stumbles when trying to learn
what they've never been taught.
Making amends is about moving forward,
but it's also about knowing when to stop.

For example:
if we could do something about these cards,
the ones you say we need to have but make access to far too hard
(let alone we're not the ones to issue them to start),
because you still want to identify us by a standard chart.

But it's not about you.
Or how much you think you do.
Or whether you think you've done enough to be through.

Because this talk is about us.
It's about you earning back our trust.
So, you can start by talking to your friends and family.
You know that racist uncle who keeps saying Indian
unapologetically?
and the ones who refuse to even acknowledge me?
The ones who tell me I'm so lucky
because mixed race women are so damn pretty?
Calling them out would go a long way in helping me.
Because they don't want to listen or see what I see.
They think I want them begging on their knees.



Honestly, I just want some reciprocity.
You've given so little but have asked so much of me.
You hold all the power; I need your help, I'll even say please.

Reconciliation can start with such small acts.
It doesn't need to be official to make a big impact.

So going forward, I have a simple request:
I'm asking you to try and do your very best.
I don't expect you to get it right every time.
Making mistakes is okay and just fine.
We're taking on a mountain and it's going to be quite the climb.

So I promise to hold your hand
if you promise to not let go of mine.



Suggested Assessment:

Ignite Talk Inquiry

As we study the poetry of Rebecca Thomas, if an idea/issue/topic from any of her poems intrigues/troubles/confuses/upsets/interests you, turn it into an inquiry question. The issue can be historical, contemporary, political, social, cultural... just about anything goes as long as it is of interest to you and concerning Indigeneity.

Recall that an inquiry question should be:

- Arguable - resists simplistic answers.
- Complex - resists yes/no answers and elicits complex responses.
- Specific in language - resists vague or undefined words.
- Clear and concise - resists broad topics that are too big to address within five minutes

(EXAMPLES: What is the effect of Native mascots on Indigenous identity? Are Indigenous people treated unjustly in Canada's justice system?)

Research your question, consulting a variety of credible sources.

When you have completed your research, you will create and perform an "Ignite Talk." This is a structured format in which you use 20 PowerPoint slides that advance automatically after 15

seconds. The focus is on what you say, and you choose images and perhaps even animations to accompany your script. This format will force us to quickly get to the heart of each matter.

Check out this example: [COMMUTAPAUULT](#) and this set of [TIPS](#). This [VIDEO](#) explains the technical aspects of getting your slides to advance automatically, however, it mistakenly advises you to set the timer for 20 seconds rather than 15. Make sure you set your slides to advance automatically after 15 seconds.



CONCERNS Areas for Improvement	CRITERIA	ADVANCED Evidence of Exceeding Expectations
	<p>Student shows thorough KNOWLEDGE of selected subject matter and UNDERSTANDING of the Indigenous experience, demonstrated through:</p> <ul style="list-style-type: none"> • development of ideas • delivery and confidence • providing a clear answer to the inquiry question 	
	<p>Student demonstrates exemplary THINKING about subject matter and commitment to the INQUIRY process by:</p> <ul style="list-style-type: none"> • identifying a thoughtful question • presenting ideas in an order that makes sense • thoughtful use of credible sources 	
	<p>Student makes excellent use of COMMUNICATION skills by:</p> <ul style="list-style-type: none"> • maintaining consistent pace and volume • using effective diction and grammar • considering eye contact, posture and body language 	



	<p>Student APPLIES their learning effectively to the prescribed “Ignite Talk” format by:</p> <ul style="list-style-type: none"> • using 20 slides that automatically advance every 15 seconds • using minimal text on the slides • setting the stage to appeal to the audience and set the purpose of the talk • selecting visuals that appropriately convey the topic and tone of the presentation 	
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Other Sources:

<https://www.youtube.com/watch?v=S099fdRuRi0> (Sample Ignite Talk)

<https://speakingaboutpresenting.com/content/fast-ignite-presentation/> (Ignite Talk Tips)

<https://www.youtube.com/watch?v=Pqq04Hupavk> (How to create an Ignite Talk in PowerPoint)

<https://www.dal.ca/about-dal/dalhousie-originals/rebecca-thomas.html> (About Rebecca Thomas)



This Land is Our Land

Catholic Graduate Expectations:

CGE3a	A Reflective and Creative Thinker who recognizes there is more grace in our world than sin and that hope is essential in facing all challenges
CGE5a	A Collaborative Contributor who works effectively as an interdependent team member
CGE7h	A Responsible Citizen who exercises the rights and responsibilities of Canadian citizenship

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>A2. Deconstructing: demonstrate an understanding of how representations of First Nations, Métis, and Inuit individuals, communities, and cultures in text forms created in Canada are influenced by perspectives related to or shaped by historical period, cultural background, and social and political conditions and events, including perspectives related to gender and the role of women;</p> <p>A3. Reconstructing: demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.</p> <p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;</p>
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	<p>D2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p> <p>D3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;</p>
Specific Expectations:	<p>Exploring Self-Determination, Sovereignty, and Self-Governance</p> <p>A1.5 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Positioning</p> <p>A2.3 make inferences of increasing subtlety about attitudes towards First Nations, Métis, and Inuit content in various contemporary and historical text forms, providing explanations that draw on a range of appropriate evidence to support their opinions</p> <p>Naming</p> <p>A3.2 identify appropriate ways to refer to Indigenous peoples in diverse contexts</p> <p>Identifying Topic, Purpose, and Audience</p> <p>D1.1 identify the topic, purpose, and audience for a variety of writing tasks on subject matter related to First Nations, Métis, and Inuit cultures</p> <p>Research</p> <p>D1.3 locate and select information to effectively support ideas for writing, using a variety of strategies and print, electronic, and other resources, as appropriate</p> <p>Form</p> <p>D2.1 write for different purposes and audiences using a variety of literary, informational, and graphic text forms</p>



	<p>Diction D2.3 use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience</p> <p>Sentence Craft and Fluency D2.4 write complete sentences that communicate their meaning clearly and effectively, skilfully varying sentence type, structure, and length to suit different purposes and making smooth and logical transitions between ideas</p> <p>Publishing D3.6 use a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience</p> <p>Grammar D3.4 use grammar conventions correctly and appropriately to communicate their intended meaning clearly and effectively</p> <p>Proofreading D3.5 regularly proofread and correct their writing</p>
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Suggested Activity:

1. Mosha mentions that there are outstanding land claims. What is meant by 'land claims'?
2. Once they know what land claims are, they should begin questioning and researching why they exist.

The Canadian Encyclopedia states that:

“Land claims seek to address wrongs made against Indigenous peoples, their rights and lands, by the federal and provincial or territorial governments. There are different types of land claims. Comprehensive claims (also known as modern treaties) deal with Indigenous rights, while specific claims concern the government’s outstanding obligations under historic treaties or the *Indian Act*. There are many ongoing comprehensive and specific claims negotiations in Canada.”



The Standoff at Oka is a good place to start:

<https://www.thecanadianencyclopedia.ca/en/article/oka-crisis> (this webpage replaces the one previously published in this document as it offers more detail and multimedia engagement options).

Or replace with Wet'suwet'en conflict (as it would be in recent memory of students and has a connection to this geographical region with the blockade at Tyendinaga:

<https://unistoten.camp/no-pipelines/>

<https://www.cbc.ca/news/politics/tyendinaga-mohawks-removal-blockades-1.5473490>

After researching land claims and conflicts, students can discuss these issues as a class or in groups.

Assessment Idea: Advocacy Letters

1. Students research how to write advocacy letters. Though American, this site has good information: <https://ctb.ku.edu/en/table-of-contents/advocacy/direct-action/letters-to-elected-officials/main>. Students should learn how to figure out WHO to direct their letter to, HOW to format it, WHAT information to include, WHERE to send it and WHY it is important to advocate.
2. Students write a letter about a specific current land issue or about the importance of protecting Indigenous lands in general.

Indigenous Land Claims

Each student must prepare an INFOGRAPHIC relating to a current Indigenous Land Claim in Canada. You should likely have:

- ☐ A map of the region the land claim covers
- ☐ Background information on the Indigenous group making the claim and any specific people involved.
- ☐ Reasons for the claim
- ☐ Timeline of some sort – when the claim was made, what if any negotiations have taken place, etc.
- ☐ Any issues/concerns that make the claim difficult to resolve
- ☐ Pictures of people, places and things that relate to the claim



Some examples you can choose from:

- ☐ Akwesasne - <http://www.akwesasne.ca/history-resources/land-claims/>
- ☐ Lubicon Lake Cree Land Claim
- ☐ Woodland Cree Settlement
- ☐ Loon River Settlement
- ☐ Mohawk – Oka dispute
- ☐ Temagami Land Claim
- ☐ Fort William Land Claim
- ☐ Siksika (Blackfoot) Submission
- ☐ Ipperwash Land Claim
- ☐ Algonquin Land Claim
- ☐ Mitaanjigamiing Treaty Land Entitlement Claim
- ☐ Wabigoon Lake Ojibway Nation Land Claim
- ☐ Pays Plat First Nation



CONCERNS (Areas of Improvement)	CRITERIA	ADVANCED (Evidence of Exceeding Expectations)
	The infographic demonstrates KNOWLEDGE and UNDERSTANDING of the people and region involved in the land claim.	
	The infographic demonstrates THINKING about the details of the land claim presented by providing the appropriate amount of detail and explanation.	
	The infographic COMMUNICATES information with clarity.	
	Student APPLIES understanding of land claim issue to make effective choices in layout, colour, font, size, image/text balance, etc.	



Print Resources:

Indigenous Peoples: Building for the Future (1999) by Kevin Reed

An Illustrated History of Canada's Native Peoples: I Have Lived Here Since the World Began (2010) by Arthur J. Ray

Canada's First Nations: A History of Founding Peoples from Earliest Times (1997)
by Olive Patricia Dickason

Natives and Settlers, Now and Then: Historical Issues and Current Perspectives on Treaties and Land Claims in Canada (2007) by Paul W. DePasquale

Web Sources:

Canadian Government: <https://www.rcaanc-cirnac.gc.ca/eng/1100100030342/1539691869154>

Assembly of First Nations: <https://www.afn.ca/policy-sectors/lands-claims/>

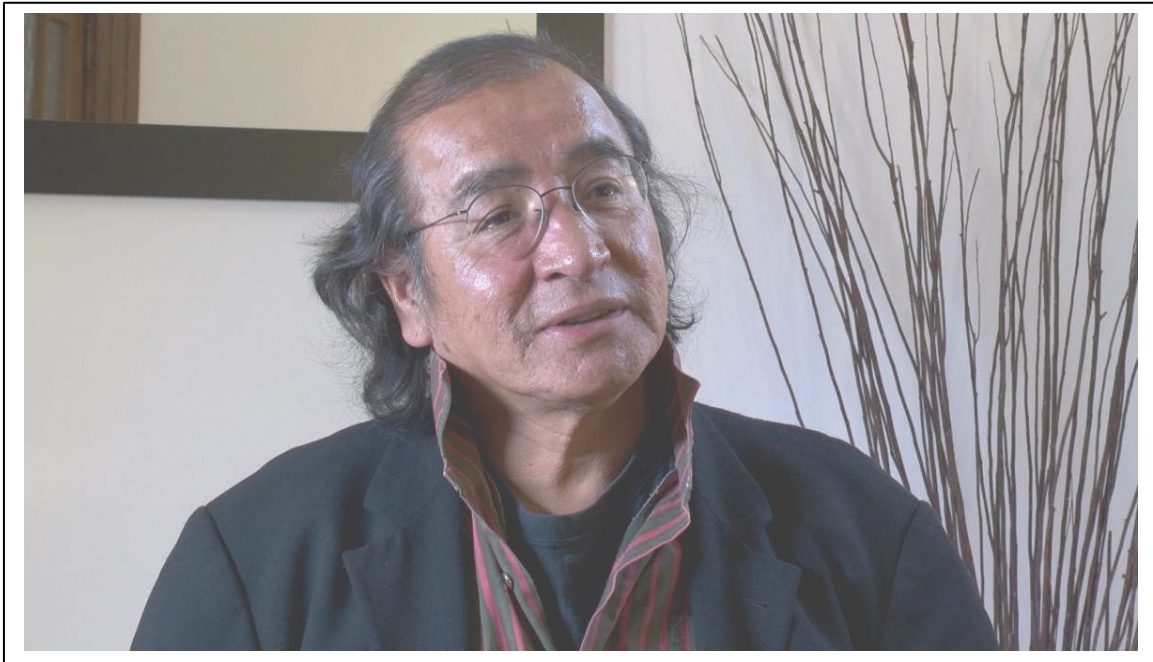
Canadian Encyclopedia: <https://www.thecanadianencyclopedia.ca/en/article/land-claims>



TOMSON HIGHWAY

Tomson is a Cree novelist, playwright and children's author who discusses the art of writing.

[Link to EOCCC Video - Tomson Highway](#)



About Tomson Highway: (See also: <https://tomsonhighway.com/biography/>)

- Son of legendary caribou hunter and world championship dogsled racer, Joe Highway and artist, Pelagie Highway
- He was born the 11th of 12 children in 1951 in a snowbank.
- He did not grow up on a reserve but in the beautiful landscape of the sub-Arctic.
- He is a full-blood Cree and is a registered member of the Barren Lands First Nation.
- He writes novels, plays and music.
- He studies music and English and when he graduated immersed himself in the field of Native social work.
- For many years he worked in the Toronto theatre industry
- He received national recognition for plays *The Rez Sisters* and *Dry Lips Oughta Move to Kapuskasing*
- Other plays included: *The Sage, The Dancer, and the Fool, Aria, ew Song ...New Dance, Annie and the Old One, A Ridiculous Spectacle in One Act, The Incredible Adventures of Mary Jane Mosquito, A Trickster Tale, Rose, and Ernestine Shuswap Gets her Trout.*
- From 1986 to 1992 he was Artistic Director of Native Earth Performing Arts, Toronto's only professional Indigenous theatre company.
- In 1998 Tomson published his first novel, *Kiss of the Fur Queen* which was nominated for several awards and spent several weeks on Canadian bestseller lists.
- He has to his credit 3 children's books: *Caribou Song, Dragon Fly Kites, and Fox on the Ice*. All are written in Cree and English.
- Tomson holds eight honorary doctorates
- He has been Writer-in-Residence at a number of universities.
- Several film and television documentaries on his work and his background have been produced.
- Today he divides his time between his summer cottage south of Sudbury and a seaside apartment in France.





What's He All About?

Catholic Graduate Expectations:

CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE4b	A Self-Directed, Responsible, Lifelong Learner who demonstrates flexibility and adaptability
CGE5a	A Collaborative Contributor who works effectively as an interdependent team member.
CGE5e	A Collaborative Contributor who respects the rights, responsibilities and contributions of self and others

Expectations:

Overall Expectations:	<p>A3. Reconstructing: demonstrate an understanding of the role of contemporary and historical text forms created in Canada in representing the diversity of First Nations, Métis, and Inuit lives, cultures, and world views, and assess the impact on Canadian society of efforts to challenge colonialist views and incomplete or inaccurate representations.</p> <p>B2. Listening to Understand: listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;</p> <p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures; D2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p>
Specific Expectations:	<p>Acknowledging</p> <p>A3.1 demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and</p>



have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course

Purpose

B2.1 identify the purpose of a range of listening tasks, with a focus on listening to oral texts from and/or related to First Nations, Métis, and Inuit cultures, and set goals for specific tasks

Using Listening Comprehension Strategies

B2.3 select and use the most appropriate listening comprehension strategies before, during, and after listening to understand oral texts from and/or related to First Nations, Métis, and Inuit

Demonstrating Understanding of Content

B2.4 identify, in a variety of ways, important information and ideas in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts

Generating and Developing Ideas

D1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate and with increasing effectiveness

Organizing Ideas

D1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and selecting the organizational pattern best suited to the content and the purpose for writing

Diction

D2.3 use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

Prior/Pre-learning:



Tomson Highway talks about his life, family, the focus of his writing and his concerns for his people.

Teacher Preparation:

Pre-view the video segment and review the purpose, tips and directions for Rapid Writing and collaborative writing.

Suggested Activity:

1. The students view the video segment on Tomson Highway.
2. The teacher reviews the technique of Rapid Writing.
3. Review the purpose, tips and directions for Rapid Writing.
4. Present the question – What did you discover about Tomson Highway?
5. Give the students the signal to begin.
6. Time the students.
7. Give the signal to stop.
8. De-brief by counting the words and discussing the topic.
9. Organize the students into small groups to share their rapid writing and compose a short collaborative piece of writing that provides a snapshot of Tomson Highway.

Suggested Assessment:

Assess the group work skills of the students by using an observation checklist.

Other Resources:

Web Resources:

<http://www.edugains.ca/resourcesLiteracy/CE/7-12/ThinkLiteracy/ThinkLitManagingPersonalResources.pdf> - Rapid Writing Strategy, page 44-47



The Writings of Tomson Highway

Catholic Graduate Expectations:

CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE5a	A Collaborative Contributor who works effectively as an interdependent team member.
CGE5e	A Collaborative Contributor who respects the rights, responsibilities and contributions of self and others
CGE7f	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>B2. Listening to Understand: listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;</p> <p>B3. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as</p>
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	<p>appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>C2. Understanding Form and Style: identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;</p> <p>C5. First Nations, Métis, and Inuit Voices in Contemporary Literature: identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit literature, and analyse the social and cultural influence of those contributions</p>
Specific Expectations:	<p>Exploring Identities A1.3 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Exploring Relationships A1.4 identify and explain diverse themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Exploring Self-Determination, Sovereignty, and Self-Governance A1.5 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Affirmation A3.5 describe various contemporary efforts to affirm the value and counteract the undervaluation of First Nations, Métis, and Inuit cultural text forms</p> <p>Purpose</p>



B3.1 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives for a range of purposes, using language and following social codes appropriate for the intended purpose and audience

Interpersonal Speaking Strategies

B3.2 demonstrate an understanding of a variety of interpersonal speaking strategies, and adapt them effectively to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences

Diction and Devices

B3.4 use appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives effectively and to engage their intended audience

Extending Understanding of Texts

C1.5 extend their understanding of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, by making rich connections between the ideas in them and in other texts and to their own knowledge, experience, and insights

Text Features

C2.2 identify a variety of features of texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and explain, with increasing insight, how they help communicate meaning or reflect a world view

Prior/Pre-learning:

Tomson Highway talks about his life, family, the focus of his writing and his concerns for his people.

Teacher Preparation:

Research the various writings of Tomson Highway, organize topics for student research

Required Materials: computers, internet



Suggested Activity:

1. Students work in pairs. Direct them to <https://tomsonhighway.com/publications/> to see a listing of Tomson Highway's writings.
2. Pairs scroll through the brief descriptions and choose one that appeals to them.
3. Pairs continue their research of their selected Tomson Highway work. Instruct them to find:
 - a. a more detailed synopsis of the text (try <https://www.canadiantheatre.com/dict.pl?action=index>)
 - b. in the case of dramas: details from at least one production
 - c. reviews or reception of the text or production
 - d. a passage of the text
4. Each pair will report their findings to the class. During presentations, students should record important ideas, categorized under the four headings in the chart below.
5. Once all of the students have presented their findings, students share their observations (making reference to their findings on the chart) about Tomson Highway's writing in a whole-class discussion.



RELATIONSHIPS (between people, with the land)	SOVEREIGNTY (spiritual, personal, political)
Indigenous IDENTITY	CHALLENGES faced by Indigenous peoples

Suggested Assessment:

Individually, student writes a reflection about the following: “Why is Thomson Highway an important Indigenous voice?”



A Difficult Process

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE5a	A Collaborative Contributor who works effectively as an interdependent team member.
CGE5e	A Collaborative Contributor who respects the rights, responsibilities and contributions of self and others

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>C5. First Nations, Métis, and Inuit Voices in Contemporary Literature: identify various contributions of individuals, organizations, and initiatives, including technological initiatives, to the development of contemporary First Nations, Métis, and Inuit literature, and analyse the social and cultural influence of those contributions.</p>
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Specific Expectations:

Exploring Identities

A1.3 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts

Exploring Relationships

A1.4 identify and explain diverse themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts

Acknowledging

A3.1 demonstrate an understanding of the challenges First Nations, Métis, and Inuit individuals and communities face and have faced in controlling their own narratives and resisting colonialist views, as revealed in text forms studied in this course

Affirmation

A3.5 describe various contemporary efforts to affirm the value and counteract the undervaluation of First Nations, Métis, and Inuit cultural text forms

Extending Understanding of Texts

C1.5 extend their understanding of texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, by making rich connections between the ideas in them and in other texts and to their own knowledge, experience, and insights

Critical Literacy

C1.8 identify and analyse the perspectives and/or biases evident in texts dealing with themes, ideas, and issues related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts, commenting with growing understanding on any questions they may raise about beliefs, values, identity, and power

Reading Unfamiliar Words

C3.2 use decoding strategies effectively to read and understand unfamiliar words, including words of increasing



difficulty, in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources

Development of Contemporary Literature
C5.1 describe the contributions of a variety of individuals, organizations, and initiatives to the development of contemporary First Nations, Métis, and Inuit literature

Prior/Pre-learning

In conversation with Quill and Quire, Tomson Highway talks about his life and his writing.

Teacher Preparation:

Preview the web site http://www.quillandquire.com/authors/profile.cfm?article_id=1216.

Print off the article for the students.

Identify relationships and make connections among ideas and information. Strategies for webbing and mapping include:

- *Clustering* – looking for similarities among ideas, information or things, and grouping them according to characteristics.
- *Comparing* – identifying similarities among ideas, information, or things.
- *Contrasting* – identifying differences among ideas, information, or things.
- *Generalizing* – describing the overall picture based on the ideas and information presented.
- *Outlining* – organizing main ideas, information, and supporting details based on their relationship to each other.
- *Relating* – showing how events, situations, ideas and information are connected.
- *Sorting* – arranging or separating into types, kinds, sizes, etc.
- *Trend-spotting* – identifying things that generally look or behave the same.

Required Materials: Article from Quill and Quire, sticky notes, chart paper

Suggested Activity:

1. Students brainstorm what they already know about Tomson Highway.
2. Using the article, “The Universe of Tomson Highway” they highlight on sticky notes points that did not surface during their brainstorm session.



3. In small groups they share their findings placing their stickies in the centre of the table.
4. Together they organize their notes into meaningful clusters on chart paper.
5. The students discuss connections that they have with the points.
6. Tomson Highway stated that, “the writing process was rendered difficult ...It was a struggle every step of the way.”

Using the meaningful clusters on the chart paper, the students individually make comparisons and contrasts to their experience as writers. Example: some students may experience difficulty in finding the correct words to convey their thoughts. An ESL student may be thinking in his/her native tongue and translating, or a student may find writing “a struggle every step of the way.”

Suggested Assessment:

Assess the group work skills of the students using an observation checklist.

Other Resources:

Print Resources:

Webbing Ideas and Information. Info Tasks for Successful Learning, pp. 23-32, 87, 90, 98.

Web Resources:

<http://www.edugains.ca/newsite/literacy/thinkliteracy.html> - Think Literacy



JOHN MEDICINE HORSE KELLY (CLE-ALLS)

John, a professor from Carleton University, talks about the importance of language preservation to the Indigenous peoples.

[Link to EOCCC Video - John Kelly](#)



“...not only we, but the entire world must do everything possible to keep these languages, songs, dances and stories alive. If they die, our people and our children – and the human race – will lose something that no one can ever recover. Our languages, celebrations and traditions define who we are, and they keep our heritages alive.”



About John Kelly:

- John Medicine Horse Kelly is Haida.
- His Haida name is Cle-alls.
- Currently, he is a journalism professor at Carleton University.
- He is also coordinator of the Centre for Indigenous Culture and Education, Research and Culture.
- He has been working with Elections Canada to develop outreach materials for First Nations. "Canada needs to build bridges that make native people feel like the (country) is in their neighbourhood."
- He is author of *The Returner: A First Nations autobiographical study: Understanding the causes of First Nations language decline and extinction from the perspective of a First Nations language worker*.
- He is passionate about the need for language preservation.
- As an educator and First Nations man he sees the need for resources for First Nations students. *Path of the Elders* is one of the resources that he sees as valuable in meeting the needs of youth.
- John is concerned about the disconnect in Indigenous communities and talks about the need to show Indigenous youths that they are part of a deep and meaningful tradition and culture.

"We need Indigenous youths to look in the mirror and see somebody, a person, a real person, not a stereotype ... right now, they look in the mirror and see nothing, their reflection is a ghost."



Viewing the Video

While viewing the video, make note of three moments that provided new knowledge, challenged your thinking or reaffirmed your thinking. Provide the quotation in the left-hand column and your thinking in the right-hand column. Also keep track of any questions that arise.

Something I heard that made me THINK...	My thoughts...
<p>Questions</p>	



Language is Life

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively
CGE3a	A Reflective and Creative Thinker who recognizes there is more grace in our world than sin and that hope is essential in facing all challenges
CGE3c	A Reflective and Creative Thinker who thinks reflectively and creatively to evaluate situations and solve problems

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>B2. Listening to Understand: listen to oral texts from and/or related to First Nations, Métis, and Inuit cultures in order to understand and respond appropriately in a variety of situations for a variety of purposes;</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;</p> <p>E1. Understanding Media Texts: demonstrate an understanding of a variety of media texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant media texts from non-Indigenous sources;</p>
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	E3. Creating Media Texts: create a variety of media texts on subject matter related to First Nations, Métis, and Inuit cultures, for different purposes and audiences, using appropriate forms, conventions, and techniques;
Specific Expectations:	<p>Formulating Questions</p> <p>A1.2 formulate increasingly effective questions to guide their explorations of themes, ideas, and issues related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Exploring Identities</p> <p>A1.3 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Using Active Listening Strategies</p> <p>B2.2 select and use the most appropriate active listening strategies when interacting in a range of oral communication contexts related to First Nations, Métis, and Inuit cultures</p> <p>Using Listening Comprehension Strategies</p> <p>B2.3 select and use the most appropriate listening comprehension strategies before, during, and after listening to understand oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts</p> <p>Demonstrating Understanding of Content</p> <p>B2.4 identify, in a variety of ways, important information and ideas in oral texts from and/or related to First Nations, Métis, and Inuit cultures, including increasingly complex or difficult texts</p> <p>Demonstrating Understanding of Content</p> <p>C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts</p> <p>Extending Understanding of Texts</p>



C1.5 extend their understanding of texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, by making rich connections between the ideas in them and in other texts and to their own knowledge, experience, and insights

Generating and Developing Ideas

D1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate and with increasing effectiveness

Research

D1.3 locate and select information to effectively support ideas for writing, using a variety of strategies and print, electronic, and other resources, as appropriate

Interpreting Messages

E1.2 interpret media texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant media texts from non-Indigenous sources, including increasingly complex or difficult texts, identifying and explaining the overt and implied messages they convey

Form

E3.2 select a media form to suit the topic, purpose, and audience for a media text they plan to create on subject matter related to First Nations, Métis, and Inuit cultures, and explain why it is the most appropriate choice

Pre-Learning: This activity is designed to be completed over multiple class periods.

Discuss the ideas and questions that came from student viewing of the video clip with John Medicine Horse Kelly. Hopefully a discussion about the importance of language to culture and the efforts required to revitalize Indigenous languages around the world. It will likely be brought forward by a student, but discuss the following quotation from the clip:

“There is nothing that can replace a language because a language is honed and hewn in the context of the world in which people live. Language evolves around basket-making, around ceremonies, and around kinship systems. It evolves around political structures, clan, community structures. So, to preserve a culture is not just a matter of preserving words or even a matter of



preserving fluency in a language, because along with fluency there has to come a deep understanding as to what these words represent.”

1. Students will explore this connection between language and life through various avenues. Students should begin by choosing the mode of learning that works best for them. They will listen, watch or read ONE of the texts listed and complete the organizer.

LISTEN	CBC "Unreserved" - How Indigenous People are Promoting and Learning their Languages All My Relations - Can Our Ancestors Hear Us? CBC More than Words: Keep Canada's Indigenous Languages Alive
WATCH	TEDTalk: Etuaptmumk:Two-Eyed Seeing (Rebecca Thomas) The Language Nest Story TEDTalk: Indigenous Language Revitalization
READ	Article - Reawakening the Tsuut'ina Language Article - Indigenous Languages Commissioner Will Fight for Resources Article: Learning Ojibway Essay: Adult Mohawk Language Immersion Educators for Immersion - Summaries

2. The teacher will create a Padlet or a shared PowerPoint that will allow students to post their important insights and burning questions (from their organizer).
3. On the second day, students should begin by viewing each other’s work on the shared PowerPoint or Padlet. They should take note on their organizer if any of the questions they had were answered in another student’s text.
4. If students have any remaining questions, they should undertake some research to see if they can discover an answer.
5. The final step is for students to create a representation of their learning entitled “Language is Life.” They may choose to WRITE a reflection, news story, short fiction, poem, etc. or CREATE a video, podcast, twitter feed, etc. The only stipulations are the title and that it represents their learning over the past two days.
6. An extension of looking at the issue from the perspective of the people of the land upon which they gather may be more personal for the students – what is being done in their own backyard?



STUDENT HANDOUT

Language is Life Organizer

Title of Text	
Main Arguments/Ideas	Questions I Have
	Most Important Insight



Haida Gwaii Is

Winter deaths; births, peace, conflict, elders living, elders dying, children playing, youths leaving, adults returning, salmon spawning, life, relatives, friends, adversaries, working together, working apart, loss, gain, food sharing, traditions, our people here, our people in the cities, our people united against the world, some people divided against each other, stinging gossip, mutual trust,

*Home: the hearth that warms,
Also can consume.*

Weakness, shame, anger, joy, strength, myself, others, good, bad, greed, generosity, the Indian I sometimes wish I were not, the Haida I am proud to be, chiefs, fishermen, poets, loggers, argillite carvers, Lyell Island, blocking roads, chiefs and elders arrested, the voyage of the Lootas, Haida canoe rammed by a seaplane, six Haida in Vancouver for contempt of court, supreme court judge at a potlatch, Haida fighting for the right to fish, pole raisings, band politics, linguists,

*But Haida Gwaii is us;
We fight for us.*

Sobriety, spirituality, occasional abuse, shattered relationships, nunni's love, uncle's guidance, traditional clans, traditional songs, taking food home from a potlatch, trees silhouetted under an aurora, eagles wrestling in mid-air, the whoosh-whoosh of raven wings, cousins, blood, despair, celebration, smallpox, tuberculosis, diabetes, residential schools, anthropologists and archaeologists coming and going, and still after thousands of years we are

Haida Dancing!

20 December 1994



The Poet and His Poetry

Catholic Graduate Expectations:

CGE5g	A Collaborative Contributor who achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others
CGE7e	A Responsible Citizen who witnesses Catholic social teaching by promoting equality, democracy, and solidarity for a just, peaceful and compassionate society

Expectations:

Overall Expectations:	<p>B3. Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences, for a variety of purposes, about themes, ideas, and issues related to First Nations, Métis, and Inuit cultures;</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>C2. Understanding Form and Style: identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;</p>
Specific Expectations:	<p>Variety of Texts</p> <p>C1.1 read a variety of student- and teacher-selected contemporary texts from diverse First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources and historical texts, identifying specific purposes for reading</p> <p>Demonstrating Understanding of Content</p> <p>C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as</p>



appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts

Making Inferences C1.4 make and explain inferences of increasing subtlety about texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

Analysing Texts

C1.6 analyse texts, including increasingly complex or difficult texts, in terms of the information, themes, ideas, and issues they explore in relation to First Nations, Métis, and Inuit cultures, explaining with increasing insight how various aspects of the texts contribute to the presentation or development of these elements

Interpersonal Speaking Strategies

B3.2 demonstrate an understanding of a variety of interpersonal speaking strategies, and adapt them effectively to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences

Clarity and Coherence

B3.3 orally communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives in a clear, coherent manner, using a structure and style effective for the purpose, subject matter, and intended audience

Diction and Devices

B3.4 use appropriate words, phrases, and terminology, and a variety of stylistic devices, to communicate information and ideas related to First Nations, Métis, and Inuit cultures and/or perspectives effectively and to engage their intended audience

B3.7 use a variety of audio-visual aids effectively to support and enhance oral presentations on subject matter related to First Nations, Métis, and Inuit cultures, and to engage their intended audience



Prior/Pre-learning:

Cle-alls (John Medicine Horse Kelly) is a proud member of the Haida Nation who is presently serving his Nation as an assistant professor at Carleton University where he is a heritage language conservationist. His clan name (Cle-alls) means fireweed or the orator.

Cle-alls understands that dance, music, stories and songs are all part of our identity and at the heart of all of these is language. Cle-alls has worked to promote his language because he understands that if the language is lost, it can never be recovered. Cle-alls states that for the most part, half of 53 Native languages in Canada can be found in British Columbia, and most of these are in great danger as the Elders and the language keepers pass on. The National Geographic Society's *Enduring Voices Project* stated that, "Every fourteen days a language dies. By 2100, more than half of the more than 7,000 languages spoken on Earth - many of them not yet recorded – may disappear, taking with them a wealth of knowledge about history, culture, the natural environment, and the human brain."

In 1993 with Wendy Campbell's assistance, Cle-alls launched a language renewal effort on the Haida language at a time when there were only 30 speakers who could converse in the Haida language fluently. The renewal has become the Skidegate Haida Immersion Program (SHIP).

Cle-alls states that nothing can replace a language – it is hewn in the everyday life and expressed through such things as kinship; basketweaving; cooking; playing; singing; storytelling and political structures.

As well as fluency, language speakers must develop a deep understanding of what the words mean. The language learner must see all their ancestors '*in the mirror*' when they look at themselves, so that when pressures come, they will "*look in the mirror*" and see 'somebody', and this will help them to know who they are (identity) and to build self-esteem, as well as a sense of value and worth to help combat the high rates of suicide within our communities.

Suggested Activity:

1. Introduce Cle-alls (John Medicine Horse Kelly) to the class by sharing the DVD clip of his interview. Elicit comments from the students about his enthusiasm and his understanding of the importance of language. Share the Prior/Pre-Learning segment that summarizes Kelly's background and his goals for language.
2. Distribute copies of "Racing with Spiders" and project the poem for the class.
3. Work as a class to analyze the poem. Using this simple method will allow students to be the voice of analysis rather than the teacher: "What do you see?" and "What does it mean?" Students take turns sharing a line or selection from the poem that stands out to them for any reason. That gets underlined. Then they share what they think it



Means. Reflections are shared beside the underlined lines. (Using this method, students will usually identify the poetic devices and themes without having to be directed to them).

4. Divide the class into partners. Have them read the poem to each other- sharing the reading – stanza by stanza. Ask them to imagine John Kelly reading the poem to them - how would his voice sound? Where would he place emphasis in the poem?
5. Provide the students with the worksheet on the Commentary on “Racing with Spiders” that John Kelly has prepared for the Ketchikan Indian Corporation. Have students highlight the references to language in the commentary.
6. Students choose from one of John Medicine Horse Kelly’s other poems and work either individually or with a partner to read the poem and mark it up in the same fashion as was done for “Racing with Spiders.”
7. Two options for students to share learning with the class:
 - students work on 11x17 enlargements of the poems so that they can be hung around classroom for other students to view
 - students project their poems (with markings) and share their analysis orally



Racing with Spiders

A brown spider races across the cobbles.
“The Founding Fathers must have missed you,” I say.
“Too bad *We* were not so tiny.”

Reading Indian poetry on a bright Winter day.
The Sun crawls low over
icicle-blue Skidegate Inlet:
A slow moving tetherball
tied to a dancing chain of fire.

Moresby Isle’s mountainous multitudes,
once proud and bristling with green-black spires,
now lie sullen and barren as shaven bears.
“I wonder how the hills keep warm at night?” I ask.

Indian poetry is powerful, the preface says;
Indians know the spirit of words.
The editor enjoys “working with Native writers,
many of whom would be famous,” she says,
“If they were not Indian.”

“Famous to whom?” I respond.
If the Colonizers ignore us,
it is not because we are Native,
it is because they do not want

the remembering;

they do not want us reminding them
that we who once were, still are;
that, as long as the children live,
so will live the memories of our ancestors.
That as long as bigotry haunts the human soul,
so will live our anger and our suffering.
We are an unwelcome and unsolicited

twinge;

galling bites,
on hot and soul-tossed nights
between sheets too *white* for comfort.

No, we are not famous.
We dash softly over darkened walls,
then weave our webs in window panes
of a people who so utterly
have hidden the Sun
that silk-laced Moonlight equally

is agony.

Perhaps the children of a thousand winters
hence will read our Native words,
and finally understand.

As I write I remember
the little spider speeding so lightly
across the cobbles.
“They never noticed you,” I say.
and I am glad.
You spin enchantment;
we now know
to snare the enemy in
his own language starkly knit
in the realities and nocturnal dreams
of our Native spirits.
I am glad, Kuhljuyaang, that *We*,
and you

are not so tiny.

22 January 1995



Commentary on *Racing with Spiders*

As Requested by the Ketchikan Indian Corporation

A poem is words; *its* Truth, more than words. Truth is a high mountain lake. Words, merely the surface, mirror the outer world. The inner spirit, the *soul* of poetry, dwells within the waters: transfused with unfathomable realities that sometimes even poets do not understand.

To dive deeply into poetry is to experience Truth.

The poem, *Racing with Spiders* speaks of an enemy; not an outer enemy, but an inner one. The enemy is the colonial spirit that allows a particular gender of a particular people to claim to be “The Founding Fathers” despite the fact that First Nations men -- and women -- have been here, solidly *founded*, since the beginning of time.

Language unifies. Knowing this, the Colonizer tried to take away our tongues, claiming that English was superior. Yet it would be a mistake for us to be reactionary, to denigrate English, because it too has a rich heritage.

Language is more than words. Our Native spirit *itself* speaks through the Haida carver’s art, the potlatch and the dance. The carver’s legacy, the communal *web*, the sweep of an Eagle dancer -- and poetry -- this language of spirit invalidates the bigotry of the Colonizer; it unifies *all* living beings.

Language and culture are inseparable. To speak English and other tongues in addition to our Haida language is to ascend the higher *mountaintop*: to see the world from the consciousness of more than one culture. As First Nations people powerfully alive, we can communicate from whatever height of mind and depth of heart we choose, in more than one culture’s ability to hear. We can articulate our Native spirit eloquently, even -- when we *choose* to do so -- in the very language of the Colonizer.

Language is a strand that weaves the *fragments* into the *all*. We are Haida. We value our own language. But by whatever means *we* communicate, our spirits must be strong. We must see ourselves as one. We must not be deceived into denying this, nor into forfeiting our heritage.

This truth is the essence of *Racing with Spiders*.

The reality is that the language of the Colonizer is the only tongue many of us know. To survive we must appreciate who we are. We must breathe deeply, sensing that *we are related* to the sea, to the mountains, to the forests and to one another. We are the *all*.

Without our languages we do not cease to be First Nations. We no more lose our Nateness than do any of our relatives who are mute. Words are not the only form of speech. Truly, many languages exist; from the cry of the eagle, to the manifold voices of the raven, to the subtle whispers that pass lightly between the trees.

All life communicates *soul*; the essence of life *itself* is a language. Across the generations, our ancestors and *all* living beings speak of the power to survive in the face of overwhelming odds. We who are alive today are exact testimony to that language of spirit. It behoves us, then, to commit our hearts unselfishly to our Native ways. When our heritage and our hearts are strong, our children are strong. When our children are strong, *we* are strong.



For our children's sake we must keep our Native tongues, for each language is a silken strand in the larger web of the *all*: the pattern of the *Whole*. When a Native language dies, part of *us* -- part of all humanity -- further crumbles into *fragments*.

Together we must weave the dream that catches our own visions; our own dreams; our own realities; in our own languages. We must wrap in spider's silk the foreign English tongue, lest that tongue instead transform us into what most of us can never be successfully: The Colonizer in brown skin.

Racing with Spiders was a real experience. I actually did see a spider speeding across the cobbles last Saturday. This reminded me that, as the Colonizer's own Bible says, "The spider taketh hold with her hands, and is in king's palaces" (Proverbs 30:28).

The biblical analogue is not perfect. Spiders are real; in a house or in a forest. The self-proclaimed "kings" are not. I honour *Kuhljuyaang*, the Haida spider. I honour our First Nations. Our ability to shape cedar and poetry creatively -- using our own honed stone and the Colonizer's steel -- is our ability culturally to dwell where *we choose*. In our reintegration with the *all*, we are empowered to dash across even the Colonizer's walls at night, weaving webs of Truth in places that cannot be ignored.

In this regard, the brown spider is my teacher. She lives on, true to her nature, spinning her silk and gathering her food. Despite the *fragmentation* of her environment, she continues faithfully to weave, spinning from her inner being a pattern of the *Whole*.

We must do the same.

Spiders and indigenous people are close relatives: both are intelligent and spiritually powerful. In fact, as our ancestors know, everything that exists is intelligent and powerful. If some choose not to see Native artists as significant, then that is their choice and their loss. We are not tiny, and we will not go away. We are the children of our grandparents, of our Nunni and our Chinni. Our thousands of years upon this land are enough to sustain us through this crisis, or any crisis to come.

How'a!

Mitakoyasin!

26 January 1995



Haida Warrior

(My apologies to Chief Skidegate's boat)

War has changed
(the old Haida Warrior
lamented).
The old way is gone.
We kill now,
without shedding blood.
We bleed,
but no one sees it.
We die,
but never lay down
to rest.

The old war was easier:
We fought
with honour. We knew
our enemies;
knew who could be
respected
and who could not.
But, now --
the enemy has
no colour.

Brothers and sisters, why?
among
ourselves, do we fight
without
scrutiny or sight?
How did
our warriors lose
their
honour?

If our nations are
to survive,
(the old Haida warrior
sighed, from
bloody wounds
hidden deep
inside), I think, now,
we must
learn who the enemy is;
learn why,
and for what, we are
fighting.

It is time, now, he cried,
we must
learn a new way:
Our warriors
must learn how to fight
without
being at war;
we must
learn how to be at war
without
fighting; so that all
First Nations
that did survive the
old wars,
can *win* without
any

Child
Of any colour
losing.

17 January 1994



Deep Waters

I am like sunlight in
water
Ever-changing with each
Dancing shaft of light.
I am a man, but
I, too, contain multitudes;
A pattern of light
Scattered through
The deep waters
Of my ancestors.

10 October 1894



Haida

Environmentalists fight to preserve the land. We are not environmentalists. We are Haida. Environmentalists fight for the trees. They are not the trees.

See the trees? The trees are *us*. *All* the green things -- *all* the blades of grass -- are *us*; the animals are *us*; the waters are *us*; the swimming creatures in the inlets are *us*; the eagles and the ravens who fly above the trees are *us*; the land itself is *us*. We do not live on Haida Gwaii, *we are Haida Gwaii; the Islands of The People*. We are fighting to preserve ourselves. The survival of our land is the survival of ourselves; the survival of our children; the survival of *all* children.

That is why we fight. We do not fight for the land alone; we do not fight for human rights; we do not fight for the environment alone; we do not fight for the eagles alone; we do not fight for the killer whales alone. *All* that is here, and *all* that we fight for, is *us*.

We fight for *us*.

6 November 1994



Eagles and Ravens

Wisdom with a little knowledge
Is far better than
Knowledge with little wisdom

*But, wisdom with
knowledge
Is Power*

*Still, the wisest Eagle
Needs to watch out
For Power lines.*

17 December 1994.



Racist

One day you'll look around
And, to your surprise,
Every one of us will be gone.
All the "Indians" escaped.
And then
You'll look around again
And realize
That all the time
You were wrong.
You never owned us.
We were born free.
It was you . . .
You were the one
Trapped in the prison.

27 October 1994



For April Love

And that's when you find things:
When you're not looking.
When you're looking for things
Is when you can't find them.
And it's those who learn to love
The small things
That they find;
Those are the ones
Who find the greatest
Things of all.

20 November 1994



Progeny

We are not sovereign.
We are wiser than that.
We do not need to reign;
We are the children of rain;
The offspring of oceans and inlets;
The progeny of wind.
We circle with the seasons;
With the Moon and Sun;
We flow with the tides;
With the rivers and streams.
We are not sovereign.
We have no need to be.
We are the people, YES!
We are Haida Gwaii;
We are *Whole*;
 We are kindred;
 We are free.

25 February 1995



Declaration of a Non-Indian

I, for one, will not fulfill
the Colonizer's fantasies.
I will not be savage
like a beast for him;
I will not be childlike
and spiritual for him.
I refuse to be the wild Indian;
I refuse to be the tame one, too.
In fact, I will not be Indian at all.
Why should I allow myself to be named
by the 500-year-old mistake
of a lost Italian?
My grandmothers have named me.
I am Cle-alls

By day, I stride
strong upon the Sea.
and, by night, I rest in
Earth-woman's embrace.
I am not an Indian;
I am not a savage;
I am not a spiritual-child.
I am a man.
I *breathe honour*;
I am Haida

21 October 1994



The Knowing

Native language is a conspiracy:
Code words scrawled
On dog-eared matchbooks
Spirited between First Nations;
Slipped past generations.

Native language is a conspiracy:
Watchful trepidations
Under cover of moonlight;
Stealthy whisperings:

"We are The People, YES!"

23 March 1995



Soul Stealers

Against we and we alone
Yaats' Xaadaay,

Have we sinned.

Our longhouse is fallen,
our tongue is silenced,
our disincarnate names
drift like spirits' shadows.

Oh, Yaats' Xaadaay!
How could we allow you
to cross our souls *saying,*
"Jesus, was brown like us?"

How, *in the Name of He,*
from the cradle board
to the mortuary tree,
did we shatter
the Whole of we?

"Jesus, if you were brown like us!"
tell us!

Which of *all*
our endless fragments,
can we call home, now
that
the Iron Men have come?

We have neither been
bought nor sold
like the trees and the fish,
and yet

heartless

ex ists.

agony

Our arms reach outward
and crack the brittle Sky;
the splinters pierce our bleeding sides,
"Father forgive them!
They know not what they do!"
But Mother Earth is dead to us;
she neither quakes nor answers,
and brown and broken clouds
yield no tears nor thunders.
Our heads hang. We moan,

"Yaats' Xaadaay, into your *spirit*
we commend our *hands*."

"Jesus, why were you were brown like us?"
we sing, but no sound comes.

Our ancestors own no song for the death of Trust.

Yaats' Xaadaay = Iron Men:
Haida word for the Colonizer

When the smallpox hit, they
said that God was punishing
us for worshipping graven
images. To save our children,
we cut down our totem poles
ourselves.

A Haida elder

Cle-alls (John M.H. Kelly)
12 February 1995

d



Ferry Tale

Queen of the North;
Inside Passage
On Canada Day.
Red Roses on every table.

*Emblazoned with
Red ovoids and
Proud Killer Whales:
Haida Canoes
Slip past to starboard
Unnoticed.*

The red roses are plastic.
My muffin, organic.
Or maybe?
The red roses are organic;
My muffin, plastic.

*Unseen oarsmen slap the water,
Warriors raise their ghostly paddles,
And singing an ageless song,
Vanish in the mist.*

The Queen moves on.

1 July 1995



Potlatch

Why can't you understand,
Why *we wouldn't dance for you?*
Why *you went home*
Empty.
It's our soul;
That *is not for sale.*
It's Argillite poles
For which, years ago,
You paid
Twenty-five cents an inch,
Or it's a dance that celebrates
The relationship
Between our children
And our past.
It's All living things,
And it's *not for sale*
At twenty-five cents
An inch,
And it's not for sale
At twenty-five cents
A step. *But, come,*
Come *If you'll Celebrate*
Life with us!
Celebrate!

You'll never go home
Hungry.

20 November 1994



Mystery

Love is not happiness
Love is not pain.
Love takes more courage than both.
The mystery is:
How could anything so fragile as
love
Be so strong?
How could anything so hard,
Be so soft?

21 February 1995



Summary:
Community-based Internet projects for youth.

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CIRCLE (Centre for Indigenous Research, Culture, Language and Education) at Carleton University was founded in the 1990s to serve First Peoples' communities, students, youth and researchers. At that time, its name was the Centre for Aboriginal Education, Research and Culture (CAERC). In 2003, CIRCLE took its present name as an amalgamation CAERC and the Canadian Musical Heritage Society. We work in close collaboration with First Peoples' communities and likeminded organizations such as BlackCherry Digital Media, Inc., Pinegrove Productions and others.

Among our other activities is a campaign to help in the work to promote cultural continuity at the grassroots level. Our belief this: Cultural continuity and strength can cut the First Peoples' youth suicide rate from as high as 800 per cent above the Canadian baseline to the norm, and in some cases zero or nearly zero (See Michael J. Chandler & Christopher Lalonde, 1998, *Cultural Continuity as a Hedge Against Suicide in Canada's First Nations*. BC: University of British Columbia).

Our conviction is that the Internet can be a powerful community-based tool to build strong communities. CIRCLE and our collaborators invited First Peoples' community members and others to build two websites: www.nativedrums.ca (2005) and www.nativedance.ca (2007). Both projects were largely funded through the Department of Canadian Heritage.

Currently, CIRCLE, BlackCherry Digital Media, Inc., Pinegrove Productions/Our Incredible World, Inc. and First Peoples' communities are working to develop a new Website with the James Bay Cree that will engage youth in a treaty negotiations role playing game.

Summaries of these three projects follow:

On the Path of Elders

A new Internet initiative, *On the Path of Elders* (www.pathoftheelders.ca) is a web-based project that seeks to strengthen the identity and self-respect of First Peoples' youth. Specifically, it will reach those of the James Bay area whose ancestors negotiated Treaty No. 9 in 1905 with the Canadian federal government.

A key feature of the website will be the first-ever Role Playing Game (RPG) based on the First Peoples' history surrounding Treaty No. 9. Youth who take part in the quest will qualify to assume the role of community elders and gain firsthand experience of their decisions' consequences, both historical and contemporary. Youths will face problems they must solve. Guided by the experiences of their Elders, the young people will try to find alternatives to historic decisions during negotiations with the Canadian government.



This popular RPG format will foster the youths' leadership skills and positive self-identity. The experience will prepare them to take a real role in strengthening their communities. The full project will create a rich web-based learning environment on Cree traditional and contemporary culture and lifestyle. It incorporates audio/visual interviews with elders and youth. Products will include community videos, research essays and classroom education kits.

Native Dance and Native Drums:

Native Drums and *Native Dance* to deliver information about music, instruments, songs and dances, both traditional and contemporary, of the First Peoples within Canada through essays, educational kits, photos, and streamed film excerpts.

The Websites are insiders' views of First Peoples' music and dance, plus the cultural values and power. The authors, artists and musicians are almost entirely Aboriginal.

Native Dance has been enlarged to include French and First Peoples' languages (Mi'kmaq, Mohawk and Kwakwala).

Both *Native Dance* and *Native Drums* were a joint project of Carleton University with technological development by the Sumner Group Inc. funded by Canadian Heritage.

- *Native Drums* covers communities and cultures throughout Canada – from the West Coast to the East and far north.
- *Native Dance* essays are culture specific for the following: Kwakwak'wakw (Kwakiutl), Dene, Anishinaabe (Ojibwe), Oniyoke (Algonquin), Eeyou (East Cree), Mi'kmaq, Innu, Baffin Island Inuit.
- Additional essays deal with renewal and adaptation of dances, dance notations of Gertrude Kurath.
- Interviews with specific dancers range across a wide spectrum from traditional dancers of different First Peoples' cultures, through those involved in powwow dancing, ballet, and contemporary styles of dance.
- Film excerpts of many of the dances referred to in essays are featured. Some of these come from archival footage but most are newly created for this website.
- More than 500 photos are on the site. Many of these are archival dating back to the late nineteenth century or early twentieth century and have not hitherto been readily available to examine dance steps, or forms of regalia.
- In addition to audio accompanying film excerpts of dances, we have obtained permission to mount a few examples of archival audio that have never been commercially available.
- Educational kits are available in connection with each of the main essays for use at educational levels from kindergarten through secondary school. Clear outcome guidelines accompany the teachers' guides.
- Partners include First Peoples' cultural organizations from across Canada.
- As much as possible members of First Peoples' communities are writers, editors, and researchers for *Native Dance* as well as *Native Drums*.



Personal Stories as Poetry Prompts

Catholic Graduate Expectations

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CGE5a	A Collaborative Contributor who works effectively as an interdependent team member
CHE7g	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures

Expectations:

Overall Expectations	<p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;</p> <p>D2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p> <p>D3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;</p>
Specific Expectations	<p>Generating and Developing Ideas D1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate and with increasing effectiveness</p> <p>Organizing Ideas D1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and selecting the</p>



organizational pattern best suited to the content and the purpose for writing

Reviewing Content

D1.5 determine whether the ideas and information gathered are accurate and complete, interesting, and effectively meet the requirements of the writing task

Diction

D2.3 use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

Producing Drafts

D2.7 produce revised drafts of a variety of texts, including increasingly complex texts, written to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles

Punctuation

D3.3 use punctuation correctly and effectively to communicate their intended meaning

Grammar

D3.4 use grammar conventions correctly and appropriately to communicate their intended meaning clearly and effectively

Publishing

D3.6 use a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience

Prior/Pre-learning:

John Medicine Horse Kelly emphasizes the importance of original language as a vehicle of cultural insight, self-esteem, and survival.

Prior Learning: Knowledge of the impact of the residential school system; assimilation policies of the Indian Act.



Teacher Preparation: Provide photocopies of the following excerpt by (formerly incarcerated) Ojibwa counsellor, Sanford Cottrelle, taken from *Steal My Rage: New Native Voices*, ed. Joel T. Maki, Douglas & MacIntyre, 1995.

“Government, church and school officials believed that Native people should lose all vestiges of their culture, including language. (...) There was a time when my mom, aunts, and uncles could speak the language. But when enrollment in school took place, these individuals began to shun the language. (...) The school I attended as a child also had a negative impact on me (...) On many occasions I was taunted and teased for being a Native person. (...) Unfortunately, I began to pretend I could not understand Ojibwa. (...) Government and church policies have brought into the world large numbers of people who don’t have an identity. People know they are of Native descent but don’t understand what that really means. (...) Low self-esteem and feelings of inferiority are how the assimilation policies have affected many Native people. (...) Regrettably, that feeling of being cheated tended to provoke me into lashing out at the dominant society. (...) More and more of us have come to understand the importance of keeping our language and culture intact. Returning to our language and ceremonies is giving back our pride and dignity.”

Suggested Activity:

1. The students read the excerpt provided. Discuss the content.
2. Students may be asked to do one, all, or choose from the following prompts:
 - On a slip of paper list any 15 words that relate to the key points made in the excerpt provided. Use the 15 words in a poem by describing them with adjectives or emotions. *Variation: Create and exchange a list with another person. Then use their list of words to write a poem.
 - Ask students to create a “poetic title” for the excerpt provided. Write a poem that repeats this word or catch phrase. Suggestions: *another language; between silence, broken words*, etc.
 - Write a poem in three parts with each part assuming the voice/perspective of three different people connected to the same issue.



- Write a poem to create a progressive story chain that follows the life trail of the above author, filling in the blanks of the life you imagined based on the hardships he speaks of.
3. Form small groups for students to share their poems
 4. Groups are asked to combine the “best” lines from each individual work to create a collaborative poem.
 5. Student groups share their poems.

Enhanced Activity:

Student groups are to orally present their poem to the class using vocal techniques such as: repetition, echoing, variation of sound & tone, solo, pairings, and whole group recitation.



Tradition, Ceremony, and Culture: Poetry as Stimulus

Catholic Graduate Expectations:

CGE2b	An Effective Communicator who reads, understands and uses written materials effectively
CGE2c	An Effective Communicator who presents information and ideas clearly and honestly and with sensitivity to others
CHE7g	A Responsible Citizen who respects and affirms the diversity and interdependence of the world's peoples and cultures

Expectations:

Overall Expectations:	<p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>C2. Understanding Form and Style: identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning;</p>
Specific Expectations:	<p>Variety of Texts</p> <p>C1.1 read a variety of student- and teacher-selected contemporary texts from diverse First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources and historical texts, identifying specific purposes for reading</p> <p>Demonstrating Understanding of Content</p> <p>C1.3 identify the most important ideas and supporting details in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, including increasingly complex or difficult texts</p> <p>Making Inferences</p>



C1.4 make and explain inferences of increasing subtlety about texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts

Analysing Texts

C1.6 analyse texts, including increasingly complex or difficult texts, in terms of the information, themes, ideas, and issues they explore in relation to First Nations, Métis, and Inuit cultures, explaining with increasing insight how various aspects of the texts contribute to the presentation or development of these elements

Interpersonal Speaking Strategies

B3.2 demonstrate an understanding of a variety of interpersonal speaking strategies, and adapt them effectively to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences

Prior/Pre-learning:

John Medicine Horse Kelly states that language is honed within the contexts evolved around traditional constructs such as basket making, ceremony, kinship systems, and political structures. The following poem explores one's inherent connection to the drum.

Teacher Preparation:

Provide copies of the poem by Lana Whiskeyjack (Saddle Lake First Nation, Alberta) included at the end of this activity or access this poem for class review directly from the Native Drums Website <https://native-drums.ca/en/home/> or do an online search about Lana Whiskeyjack.

Suggested Activity:

1. Students read the poem silently to themselves (2x)
2. Seated in a circle, have students read one line at a time (1x) going in the Anishinabek direction (clockwise), then in the Haudenosaunee direction (counter-clockwise). *A new starting point may also be considered.



3. Repeat Step 2 with added instruction to: place emotion, play with rhythm and pace, add tone and/or volume appropriately.
4. Group discussion based on the teacher prompt: Where are the indicators of culture found within the poem? (e.g. drum, dreams, language use, etc.)
5. Students analyze the poem using “What do you see?” and “What does it mean?” As they go through the poem, any line that stands out to them for any reason should be underlined. Then they write what they think it means in the white space beside the marked lines. (Using this method, students will usually identify the poetic devices and themes without having to be directed to them. It encourages students to do the thinking, rather than being told what is important by being asked specific questions).

Other Resources:

Print Resources:

Teaching Poetry in High School, by Albert Somers

Native Poetry in Canada: A Contemporary Anthology, Edited by: Jeannette Armstrong & Lally Grauer

Web Resources:

http://www.kristinegeorge.com/poetry_power.html

<http://stacienaczelnik.hubpages.com/hub/Five-Poetry-Writing-Exercises>



Poem by Lana Whiskeyjack

The first drumbeat sang me back to sleep.
In dreams I danced to a harmonious pulse.
Familiar voices tickled my skin.
“Wan’ska” they whispered.

I awoke with a sigh
surrounded by reflecting light
and cried.
Mother held me tight
the drumbeat still there.
I closed my eyes without a care.

Nohkom gently smiled,
“A-how nitanis nimihito!”
“dance my girl!”
I danced.
I flew.
There was nothing I couldn’t do.
In an instant it was gone.
Not knowing where, how, or why it went wrong.
I lived in silence,
waiting, restless and unaware.

Then one day from an eagle’s eye view
meandering confused in a concrete web.
Stuck in a crevice of books, words and menace
I wept.
I yelled
and prayed.
Then there was silence.

In the unspoken chaos I heard the drum,
familiar voices and tender tones.
I shuffled between doubt and happiness.
Each song I danced.
Drained and exhausted
the beat grew louder.
Slowly I felt sinew coiling me,
inside and out,



then tighter.
A final yank,
a pull from my heart
bonded to a circle of love, kindness, wisdom and laughter.

Ay-ay.

****Translation of Cree words: Wanska = wake up; Nohkom = my grandmother; A-how=- an expression to get attention; Nitanis = my daughter; Nimihito = dance; and Ay-ay = thank you with the greatest respect.***



VERA WABEGIJIG

Vera is a young Anishinabe author who discusses the role of writing in her life.

[Link to EOCCC Video - Vera Wabegijig](#)



"I know a lot about some things and know very little about many things."



About Vera Wabegijig:

Overview

- Vera is a writer, media artist and mother. She has one published collection of poetry, Wild Rice Dreams and has been published in many poetry anthologies. Her media art has been shown at many film festivals.
- She comes from the Mississauga First Nation and Wikwemikong Unceded Reserve. She is a member of the Bear Clan
- In her own words (from <https://verawabegijig.ca/>):

“i am an interdisciplinary anishnaabe artist who creates bilingual (english and anishnaabemowin) poetry. i use media art and mixed media for my projects. my faves are micro lens photos in the winter; beads: delicas, yes please; birchbark: ooo, texture; text: poetry: love, love, love; and, porcupine quills: still learning. language skills: english and anishnaabemowin. the latter, i’m learning as a beginner and i enjoy experimenting with sounds and patterns in language.

“there is much gratitude for gchi ziibii/kitchissippi/ottawa river, like many, aki minwaa nbi / the land and the water continues to inspire me as well. my family and i are long time visitors living on unceded and unsundered algonquin anishnaabeg akiing / ottawa, ontario. originally from mississauga first nation (robinson huron treaty) through her odawa/ojibwe mother. she also acknowledges her odawa/ojibwe father’s community, wiikwemikoong unceded territory as also being home. love to my relations!”

Vera gives thanks to all creation that provides the best inspiration for creative expression.



Viewing the Video

While viewing the video, make note of three moments that provided new knowledge, challenged your thinking or reaffirmed your thinking. Provide the quotation in the left-hand column and your thinking in the right-hand column. Also keep track of any questions that arise.

Something I heard that made me THINK...	My thoughts...
Questions	



Poetry in the Outdoors

Catholic Graduate Expectations:

CGE3a	A Reflective and Creative Thinker who recognizes there is more grace in our world than sin and that hope is essential in facing all challenges
CGE5g	A Collaborative Contributor who achieves excellence, originality, and integrity in one's own work and supports these qualities in the work of others

Expectations:

Overall Expectations:	<p>A1. Exploring: explore themes related to First Nations, Métis, and Inuit identities, relationships, and self-determination, sovereignty, or self-governance, as reflected in text forms created in Canada, formulating questions and comparing perspectives to stimulate a well-reasoned exchange of ideas about these topics;</p> <p>C1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, using a range of strategies to construct meaning;</p> <p>C2. Understanding Form and Style: identify a variety of text forms, text features, and stylistic elements in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, relevant texts from non-Indigenous sources, and demonstrate an understanding of how they help communicate meaning</p> <p>D1. Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience on subject matter related to First Nations, Métis, and Inuit cultures;</p> <p>D2. Using Knowledge of Form and Style: draft and revise their writing, using a variety of literary, informational, and graphic forms and stylistic elements appropriate for the purpose and audience;</p>
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	D3. Applying Knowledge of Conventions: use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively;
Specific Expectations:	<p>Exploring Identities A1.3 identify and explain diverse themes, ideas, and issues related to First Nations, Métis, and Inuit identities, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Exploring Relationships A1.4 identify and explain diverse themes, ideas, and issues associated with relationships in First Nations, Métis, and Inuit cultures, as reflected in various Indigenous text forms, and, as appropriate, in relevant non-Indigenous texts</p> <p>Variety of Texts C1.1 read a variety of student- and teacher-selected contemporary texts from diverse First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources and historical texts, identifying specific purposes for reading</p> <p>Making Inferences C1.4 make and explain inferences of increasing subtlety about texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts</p> <p>Text Features C2.2 identify a variety of features of texts from First Nations, Métis, and Inuit cultures, and as appropriate, relevant texts from non-Indigenous sources, and explain, with increasing insight, how they help communicate meaning or reflect a world view</p> <p>Elements of Style C2.3 identify a variety of elements of style in texts from First Nations, Métis, and Inuit cultures, and, as appropriate, in relevant texts from non-Indigenous sources, and explain, with</p>



increasing insight, how they help communicate meaning or reflect a world view and enhance the effectiveness of the text

Generating and Developing Ideas

D1.2 generate, expand, explore, and focus ideas for potential writing tasks, using a variety of strategies and print, electronic, and other resources, as appropriate and with increasing effectiveness

Organizing Ideas

D1.4 identify, sort, and order main ideas and supporting details for writing tasks, using a variety of strategies and selecting the organizational pattern best suited to the content and the purpose for writing

Form

D2.1 write for different purposes and audiences using a variety of literary, informational, and graphic text forms

Diction

D2.3 use appropriate descriptive and evocative words, phrases, and expressions imaginatively to make their writing clear, vivid, and interesting for their intended audience

Punctuation

D3.3 use punctuation correctly and effectively to communicate their intended meaning

Publishing

D3.6 use a variety of presentation features, including print and script, fonts, graphics, and layout, to improve the clarity and coherence of their written work and to heighten its appeal and effectiveness for their audience

Producing Finished Works D3.7

produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations and respecting First Nations, Métis, and Inuit communication styles



Suggested Activity: (This activity will take more than one class period to complete.)

1. Introduce Vera Wabegijig through the “Through Our Eyes” accompanying [video](#) . You might also want to explore the interview and article found at <https://equitableeducation.ca/2014/vera-wabegijig-book> Discuss with the class Vera’s perspectives on her work and the motivation that drives her to create.
2. Provide students with a copy of the poem, ***drum – a love song*** ([Worksheet 1](#)). Read the poem silently. Read the poem to the class using rhythm to help students hear the beat of the drum – discuss the drum as a symbol for Indigenous people. Remind students that Vera attributes the drum at a powwow having awakened her creative spirit of writing. Ask students to reflect on what motivates them to write or to express their creative thoughts. Is there a symbol that comes to mind that has significant meaning for them?
3. Briefly examine some of the other poems that are found on Vera’s website (you will have to click on “poetry” and then “older posts”). Read them – begin to look for patterns – free verse; rhythm; varied use of line length for emphasis; font and size of font, etc.
4. Provide students with a copy of ***insects, wind, strawberries, sun*** ([Worksheet 2](#)). Ask the students to take out a pencil and a piece of blank paper. You will read the poem twice; once while the students have their eyes closed and are focused on the voice of the poem, and once while the students quickly sketch the images around the page that come to them while the poem is being read. Provide students with a few minutes to complete their sketches. Have the class close their eyes again while the poem is read one more time. Have students share their sketches and the images that came to them while they were focusing only on the words and thoughts of the poet. Discuss the importance of the outdoors to Vera and reflect upon her interview [Link to EOCCC Video - Vera Wabegijig](#) where she spoke of the importance of the environment to Indigenous people.
5. Take the class outdoors to a quiet area or create a suitable setting if this is not possible. They will need a notebook or journal or blank sheet of paper and something to write with. Ask students to sit alone and to focus on the outdoors. Have them close their eyes for a few minutes to heighten their ability to listen and to focus on the sounds of the environment.
Students open their eyes and focus on observing their surroundings. Provide students with an environmental theme to think about – season; change; biodiversity; or community. Ask them to write down their thoughts- no sentences, but words and phrases and sketches. Encourage students to use descriptive adjectives and adverbs as well as verbs and nouns in their writing.



6. Return to the class. Review what students have experienced in their time outdoors. Did they find it easy to express their emotions on the paper? How important is it for them to find a quiet place in the outdoors where they can reflect and be creative? In her poem, Vera speaks to the calming effect the outdoors has on her spirit and her physical being. Ask students to think about the effect the outdoors has on them – did they find their body becoming more comfortable- their heart rate slowing down- their senses becoming more aware? Many people find this kind of response to be very healing. How can we ensure that everyone is able to find such a place?
7. Alternatively – or at another time – play outdoor sounds in the classroom to encourage creative ideas for poetry. Compare the response of the students to audio playback as opposed to actually being outdoors. Is there a change in their creativity level?
8. The use of white space and line breaks are important tools for a poet – they can:
 - a. Make you stop to think
 - b. Make you stop to question
 - c. Make you stop to wonder
 - d. Control the speed at which you experience the images of the poem
 - e. Make your eyes move to create movement within the poem
 - f. Place emphasis on special words or ideas and force you to notice them
 - g. Control where stanza breaks will be (i.e. where images or ideas change, or when opposites occur that contrast ideas)

Share several of Vera's poems with the class and examine the poem for line breaks and stanza breaks and white space. Ask students to think 'why' Vera has chosen to use line breaks and do the students feel that these are effective?

Break the class into groups of 3 or 4. Provide each group with a copy of Vera's poem '***They Passed On***' that has been taken out of its form and written as a paragraph ([Worksheet 3](#)).

Break the class into several groups and provide them with a few minutes to reconstruct the poem, by cutting it apart with scissors and gluing the lines onto a new piece of paper, including line and stanza breaks and white spaces into the poem. When the groups have completed the



activity, share the group reconstructions and discuss varying ideas and choices in their editing process. Have each group read the poem the way they have reconstructed it. Then show the class the poem the way Vera constructed it and read it to them (Worksheet 4).

Use the Student Worksheets to introduce a variety of unique ways to form our words thoughts and phrases into a poem.

Other Resources:

Web Resources:

www.verawabegijig.com

<https://www.youtube.com/watch?v=we6zySYfoaU> Vera Wabegijig reads her poem, “Hunting”

Film & Television Resources:

Our City, Our Voices: Follow the Eagle. 21:00 Digital Video. National Film Board. 2004.
Screenings: Official Screening 2005 Vancouver, BC; Dawson City Film Festival 2005.



Student Worksheet 1

Poetry in the Outdoors

drum – a love song

By Vera Wabegijig

i wanna be a drum made from deer skin
stretching, reaching for the edges
sinew meets and braids criss-cross a
hand holds in a firm grip
yielding to the songs you will sing

yielding to a beat you carry deep within and
a breath you hold steady
as a song forms from dreams and spirit speak

i wanna be a drum you carry in the bag nokimis made
from an old pair of wranglers and a left-over ribbon
shirt stitched together in a seam of protection you carry
me close, protecting me from bad medicine bad
thoughts and bad memories

i wanna be a drum you bring on the pow-wow trail wrapped
in a star blanket
you paint me with sacred ochre and tie eagle feathers around me you
offer me saymaa
and pray for me to become one with you

i wanna be a hand drum at a round dance with
one hand you hold me close to your body
while another hand circles, round and round
as you murmur prayers to me heating my
surface
so that i will speak true with a strong voice and
my deer hide skin breathes
responding deep resonating beats



Student Worksheet 2

insects, wind, strawberries, sun

By Vera Wabegijig

coasting down the hillside a summer breeze filled
with sun ripe strawberries flows over my body in
waves under a pine tree i rest the shade offers
me comfort as the insects sing in a melody that
makes me take deep slow breaths sweat streams
down the back of my head there is a breeze but
it is slight enough to hear it blow through the tall
grasses

i listen
i hear this glorious rhythms of these insects
i wonder who they are where
they are
and what they are singing

it does make me slow myself and
meditate
and listen to this song with so many layers in
5.1 surround sound

i think this is the point of this
song is to stop and listen and wait
for the rhythms to be learned and
to connect it to the rhythms
of the slowing beat of my heart



Student Worksheet 3

passed on

many words words that make up stories, stories that breathe life into me stories that remind me of who i am where i come from the blood that flows stories and songs begin and do not end they passed on knowledge and the strength in knowledge knowledge that digs into my soul like roots [SEP] from a redwood tree those roots spread beyond any sense of time ancestors root deep into my being my blood – my memory my blood memory they passed on the sacredness of life they passed on songs that carry heart beats a beat pumps blood to words words carry knowledge words pump knowledge carries a beat carries a song they passed on and breathed words words resonate beat rhythm beats songs life beats stories stories breathe life to me, to you, to creation.

By Vera Wabegijig

dedicated to our elders who have given us many teachings and stories to live by. chi-miigwetch. this is one of the first poems i ever wrote. thanks for reading.



Student Worksheet 4

they passed on

By Vera Wabegijig

dedicated to our elders who have given us many teachings and stories to live by. chi-miigwetch. this is one of the first poems i ever wrote. thanks for reading.

many words

words that make up stories

stories that breathe life into me

stories that remind me of who i am

where i come from

the blood that flows

stories and songs begin and do not end

they passed on knowledge

and the strength in knowledge

knowledge that digs into my soul like roots from a redwood tree

those roots spread beyond any sense of time

ancestors root deep into my being

my blood – my memory

my blood memory



they passed on the sacredness of life

they passed on songs that carry heart beats

a beat pumps blood to words

words carry knowledge

words pump knowledge

carries a beat

carries a song

they passed on and breathed words

words resonate beat

rhythm beats songs

life beats stories

stories breathe life

to me, to you, to creation.



Student Worksheet 5

it is a women's world

By Vera Wabegijig

it is a woman's world

this skin that covers me head to toe is white birch bark with layers
and layers that collect year after year stories, memories, laughter,
pain, struggles, celebration

we share experiences and learn from each other like we have
always done since we were little girls sitting beside our
grandmothers and aunties and mothers as they talked while
cleaning fish, making baskets, braiding hair, weeding in a garden,
putting up a teepee, starting a fire

we all heard stories of how our women became mothers, teachers,
executive directors, environmentalists, linguists, lawyers, doctors,
writers, sex educators, mid-wives
and the reason why women do it
because there are women in this world that need us to do it for them
women need us to believe in them women need us to fight for them
women need us to write down their stories women need us to educate
the ignorant ones women need us to teach others about safer sex,
having the right to say no, to stand
up and say i am worth it

women, and men, need us to help give birth to a new generation
who will carry on what we do today understanding that we need to
work together in solidarity to have each other's back because what
we do today
is not just for ourselves
but for all humanity, and the natural world
because all is at stake

and to bring it all back to having skin like a white birch bark tree when i
look at the peeling bark



i can see generations and generations of women who
are just like me
who make decisions based on that responsibility of being a woman and
that responsibility
is life
and making things better for those who will walk after us

*dedicated to all the beautiful and fabulous indigenous women attending women's world
2011 on unceded algonquin territory aka ottawa, on.*



Poetry in the Outdoors

You have had an opportunity to spend some time outdoors listening, looking, feeling, reflecting and gathering ideas, sketches, words, and phrases that speak to various themes found in Indigenous writing.

Create a poem that has been inspired by any of the works of Vera Wabegijig.

Some ideas:

A poem written as a poem for two voices--

Each voice takes its turn reading a line aloud. Occasionally some lines are read together by both voices. Divide your page into three columns. The first voice is written in the left-hand column. The second voice is written in the right-hand column. Words and phrases that will be spoken by both voices are placed in the middle column. This is meant to be a dialogue (one voice might be the poet and the other might be the theme).

A poem in a shape (using white space and line spacing creatively).

Use your creativity to place your words and phrases into a shape by using white space and line space on the page. Begin with a shape in mind.

A poem written from the perspective of the subject (theme) doing the speaking – “I am...”). The theme (i.e. change) becomes the subject and is personified throughout the poem. This will often involve using extended metaphor.

A poem in which the poet speaks to the theme (apostrophe).

The voice of the poet directs his/her comments and thoughts directly to the theme.



CONCERNS Areas that need work	CRITERIA	ADVANCED Evidence of exceeding standards
	Demonstrates KNOWLEDGE and UNDERSTANDING of Indigenous issues and poetry forms by: <ul style="list-style-type: none"> identifying a relevant theme employing the poetry form effectively 	
	Student demonstrates THINKING by: <ul style="list-style-type: none"> choosing a poetry form that best allows them to explore the selected theme thorough exploration of the theme 	
	Demonstrates effective COMMUNICATION through: <ul style="list-style-type: none"> using punctuation, spacing, line breaks to create meaning expressing ideas clearly 	
	Student APPLIES understanding effectively by: <ul style="list-style-type: none"> using vivid imagery and sensory language to evoke emotion engaging the reader to a new understanding 	



Other Resources

Medicine Wheel Teachings

The Achievement Chart: First Nations, Métis, and Inuit Studies, Grades

Sample Indigenous Studies Self-Evaluation



Medicine Wheel Teachings

Bringing the Medicine Wheel teachings into your classrooms in a way that serves both your students, and to the people to whom these teachings belong.

Bringing an understanding of Medicine Wheel Teachings into your classroom in a respectful way can only be done if the teacher recognizes the complexity of the teachings, honours the land that the school is on by sharing place-based understanding of those teachings, and clarifies for students that the understanding shared in the classroom is simply a starting point for a lifelong journey of understanding.

At the very heart of these teachings though regardless of the specific Nation, is an understanding of the four Cardinal directions. Some of the First Nations lens represented in my understanding include Cree, Ojibwe, Mohawk, Algonquin, and Tsimshian teachings. It is important when sharing these teachings, that you are clear as to what Nation's perspective you are sharing. This is where a simple internet search may lead you astray.

Research done about the Medicine Wheel will reveal where the first circle was found by archaeologists and it will reveal that some Nations use different colours in the wheel, different names, some will have 7 directions (Thomas Louttit—Cree), some will find the teachings of the four directions in the Great Tree of Peace teachings (Haudenosaunee) but at the common core of these teachings are the four Cardinal directions and the need to find balance in our lives inspired by these teachings.

Kokum Brenda Rivers knows people who would lie down at night with their Medicine Wheel and reflect on their day from the perspective of the four directions. How did their day go from a physical, emotional, mental, spiritual standpoint? Was their life in balance today? Did they take care of the four directions? As a way of correlating this practice to Catholic teachers, we may be able to relate to our own elders who have practiced their faith through an examination of conscience at the end of the day or perhaps knowing those who took the rosary to bed with them. Both practices are ways of reflecting on our day so that we can get up in the morning and try to do better for both ourselves and for others.

The learning experience shared in this document is meant only to introduce students to Medicine Wheel teachings. To truly understand these teachings, we would need to enter into a lifelong journey of listening to knowledge keepers



and Elders, to reflecting on our lives, and to new learning and understanding throughout our lives. **Best practice would include inviting local knowledge keepers into your classrooms to begin this journey.** Teachings reflect oral history and are most often not captured on video as they are not static teachings but rather are ever evolving with new understanding. **Contacting your school board's Indigenous Education Lead would be another good step as they will have connections and resources for your use.** Ensuring that students are left with the impression that these teachings could never be covered in a day/week/school year is paramount to honouring these teachings.

If we follow this practice of sharing in an honourable way, we can then begin to look at our lives, our perspective, our programming, our history, in a new way. In our own schools then, use this lens to examine our student support/our programs. Are we caring for and respecting their physical, emotional, spiritual needs? Because only if the answer is yes to all three, can we ever expect to support the direction of their mental need of being ready to learn.

As a teacher, approach this work as a facilitator of this knowledge, it is not your knowledge; present it as complex and rich learning that can only be introduced in your classroom in a very simple form; share local understanding of these teachings to honour the people of the land upon which your school has been built, and be open to new understanding and the humility of recognizing that you are not the expert in this work but a learner alongside your students. If you approach the Medicine Wheel teachings and all Indigenous perspective in this way, then you will be doing this work **"in a good way"**.

*This is a Reflection by **Marian Lawson MacDonald**, on Bringing Medicine Wheel Teachings into your classroom. Marian has been a Catholic teacher for over 32 years and had the honour of serving as the Indigenous Education Lead for CDSBEO.*



The Achievement Chart: First Nations, Métis, and Inuit Studies, Grades 9-12

THE ACHIEVEMENT CHART: First Nations, Métis, and Inuit Studies, Grades 9–12

Knowledge and Understanding – Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)				
Categories*	Level 1	Level 2	Level 3	Level 4
The student:				
Knowledge of content (e.g., facts, terms, definitions, techniques, forms, conventions, principles, technologies)	demonstrates limited knowledge of content	demonstrates some knowledge of content	demonstrates considerable knowledge of content	demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, ideas, theories, interrelationships, procedures, processes, methodologies, relationship between theory and action)	demonstrates limited understanding of content	demonstrates some understanding of content	demonstrates considerable understanding of content	demonstrates thorough understanding of content
Thinking – The use of critical and creative thinking skills and/or processes				
Categories	Level 1	Level 2	Level 3	Level 4
The student:				
Use of planning skills (e.g., identifying problems; formulating questions; generating ideas; gathering and organizing data, evidence, and information; setting goals; focusing research; selecting strategies; using graphic organizers)	uses planning skills with limited effectiveness	uses planning skills with some effectiveness	uses planning skills with considerable effectiveness	uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., interpreting and analysing data, evidence, and information; synthesizing and evaluating data, evidence, and information; analysing maps; revising and refining; detecting point of view and bias; formulating conclusions)	uses processing skills with limited effectiveness	uses processing skills with some effectiveness	uses processing skills with considerable effectiveness	uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., applying concepts of disciplinary thinking; research and inquiry, problem-solving, and decision-making processes; applying the design process; critiquing and reviewing)	uses critical/creative thinking processes with limited effectiveness	uses critical/creative thinking processes with some effectiveness	uses critical/creative thinking processes with considerable effectiveness	uses critical/creative thinking processes with a high degree of effectiveness
Communication – The conveying of meaning through various forms				
Categories	Level 1	Level 2	Level 3	Level 4
The student:				
Expression and organization of ideas and information (e.g., clear expression, logical organization) in oral, visual, and written forms and/or in art forms	expresses and organizes ideas and information with limited effectiveness	expresses and organizes ideas and information with some effectiveness	expresses and organizes ideas and information with considerable effectiveness	expresses and organizes ideas and information with a high degree of effectiveness
Communication for different audiences and purposes (e.g., to inform, to persuade, to evoke an emotional or aesthetic response) in oral, visual, and written forms and/or art forms	communicates for different audiences and purposes with limited effectiveness	communicates for different audiences and purposes with some effectiveness	communicates for different audiences and purposes with considerable effectiveness	communicates for different audiences and purposes with a high degree of effectiveness



Categories	Level 1	Level 2	Level 3	Level 4
The student:				
Use of conventions (e.g., mapping and graphing conventions, communication conventions, literary conventions, research conventions, documentation conventions, narrative conventions, symbolic representation, drama conventions), vocabulary, and terminology of the discipline in oral, visual, and written forms and/or art forms	uses conventions, vocabulary, and terminology with limited effectiveness	uses conventions, vocabulary, and terminology with some effectiveness	uses conventions, vocabulary, and terminology with considerable effectiveness	uses conventions, vocabulary, and terminology with a high degree of effectiveness
Application – The use of knowledge and skills to make connections within and between various contexts				
Categories*	Level 1	Level 2	Level 3	Level 4
The student:				
Application of knowledge and skills (e.g., concepts, procedures, spatial skills, processes, methodologies, techniques, protocols, technologies, performance skills, interviewing skills) in familiar contexts	applies knowledge and skills in familiar contexts with limited effectiveness	applies knowledge and skills in familiar contexts with some effectiveness	applies knowledge and skills in familiar contexts with considerable effectiveness	applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., experiences, concepts, procedures, methodologies, technologies, theories) to new contexts	transfers knowledge and skills to new contexts with limited effectiveness	transfers knowledge and skills to new contexts with some effectiveness	transfers knowledge and skills to new contexts with considerable effectiveness	transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., between topics/issues being studied and everyday life; between disciplines; between past, present, and future contexts; in different spatial, cultural, historical, or environmental contexts; when proposing and/or taking action to understand issues related to indigenous communities and natural environments)	makes connections within and between various contexts with limited effectiveness	makes connections within and between various contexts with some effectiveness	makes connections within and between various contexts with considerable effectiveness	makes connections within and between various contexts with a high degree of effectiveness

* Different First Nations, Métis, and Inuit studies courses require different types of knowledge and understanding, and not all the examples apply to all courses.



Sample First Nations, Métis & Inuit Studies Self-Evaluation

(Revise to fit your course content.)

We have done many things in First Nations, Métis & Inuit Studies.

For each of the following items, give yourself a mark. How well did you understand, participate in and/or were affected by each of the following? If you did not do something, you should choose NE. Be honest with yourself – in the spirit of all that the course has tried to impart.

	NE	<1	1	2-	2	2+	3-	3	3+	4-	4	4+	4++
Learning:													
Indigenous Identity Issues													
Medicine Wheel													
Residency on the Kahnawake Reserve													
Inuit Culture													
Identifying Biases													
Land Claims													
Preserving Indigenous Languages													
Experiencing													
Museum of Civilizations													
Inuit Culture													
Art of Writing													
Art Gallery													
Guests													
Brenda Rivers													
Irene Compton													
Georgina Riel-Waabishki													
Brenda Rivers													
Doing:													
Personal poem writing													
Mind Map													
<i>Debate</i>													
Talking stick													



What is the MOST important thing you have learned in this course? Why is this so?

In what way has this course changed the way you view Indigenous peoples?

Should other people take this course? Why?

If you were to give yourself an “overall” mark in the course, what would it be?

Level: _____ Grade: _____%

Explain why you gave yourself this mark.

